KEATS, SHELLEY AND BYRON

IN NĀZIK AL-MALĀ'IKAH'S POETRY

by

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TRANSLITERATION

ء	ʾ
ب	b
ت	t
ث	th
ج	j
ح	h
خ	kh
د	d
ذ	dh
ر	r
ز	z
س	s
ش	sh
ص	s
ض	d
ط	t
ظ	z
ع	ʿ
غ	gh
ف	f
ق	q
ك	k
ل	l
م	m
ن	n

ه h

و w

ي y

ة t

SHORT VOWELS

ـَ = a

ـِ = i

ـُ = u

LONG VOWELS

ا ـَ = ā

ي ـِ = ī

و ـُ = ū

DIPHTHONGS

وْ ـَ = aw

يْ ـَ = ay

To the memory of my father

and to my mother's patience

This was your dream,

It has come true.

Hanā'

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ABSTRACT

The main purpose of this thesis is to trace the impact of the English Romantic poets, especially Keats, Shelley and Byron, on Arab/Iraqi Romantic poetry and thought, in particular that of Nāzik al-Malā'ikah.

The thesis is divided into two volumes. The first volume consists of three chapters, each divided into short sections. The first chapter is a detailed introduction to the three other chapters. It discusses the problem of defining the term 'Romanticism'. It studies comparatively the four fundamentals of the English and Arabic Romantic theories. It traces the origin and the development of Arabic/Iraqi Romanticism. It also traces the sources of Nāzik's knowledge of world literature: Arabic, English, American, French, German, Greek, Latin and Scandinavian. Nāzik's poems and those of other Arabic Romantic poets, such as Īliyyā Abū Māḍī, ᶜAlī Maḥmūd Ṭāhā, and Abū 'l-Qāsim 'l-Shābbī are compared. The importance of the poems that appear in The Golden Treasury to Arabic poetry in general and to Nāzik's poetry in particular is highlighted. A list of English poets, such as Shakespeare, Milton, Gray, Coleridge, Wordsworth, Keats, Shelley and Byron, whose poems and thoughts are influential on Nāzik's poetry and critical works, is arranged chronologically with a short

introduction to each poet, and his position in Arabic/Iraqi poetry in general and in Nāzik's literary works in particular. ᶜAbdul-Ḥai's bibliography of the Arabic versions of English poetry and Jīhān's Ra'ūf's bibliography of the Arabic versions of Shelley's poetry are given, in order to indicate the earliest possible date of Arabic translation from English poetry.

The second chapter is divided into two parts. These parts are preceded by a short introduction on Arabic translation of English poetry, followed by a section on Nāzik's motives in translating English poetry. In the first part, Arabic versions of Gray's Elegy by Andrāūs, Maḥmūd, al-Muṭṭalibī and Nāzik are analysed comparatively to establish whether Nāzik's version is original or dependent on the other earlier Arabic versions. In the final section, the influence of Gray's Elegy on Nāzik's themes and imagery is traced. In the second part of this chapter, Nāzik's version of Byron's address to the ocean in the fourth canto of Childe Harold's Pilgrimage is fully analysed, preceded by a list of Arabic versions of Byron's poems. Nāzik's version is studied independently from other Arabic versions, because most of the versions found are of different parts of Byron's poem. A section is devoted to Nāzik's and Byron's relationship with the sea. In the last section, the impact of this passage on Nazik's poetry is traced and compared to that of Gray's Elegy.

The third chapter traces the presence of Keats's odes in Nāzik's poetry. This chapter is introduced by a definition of the term 'Ode'. The second section traces the impact of the themes and imagery of Keats's odes on Nāzik's poetry. Four sections are devoted to establishing the common contrasting themes in Keats's and Nāzik's poetry. The following sections are devoted to the natural elements common to the poetry of Nāzik and Keats: the birds, the wind, the river, the sun and the moon. The final sections study comparatively Nāzik's and Keats's common literary devices: Personification, Synaesthesia and Compound adjectives.

The second volume consists of the fourth chapter, the tables and the bibliography. This chapter studies the allusions in Nāzik's poetry, and traces their sources in Keats, Shelley, Byron and Anatole France. A section is devoted to names alluded to in Nāzik's poetry. The significance of The Golden Bough in Arabic is highlighted in a separate section, followed by a section on Nāzik's mythological themes and symbols. Two sections are devoted to the relations of the Jinniyyah to poetry and to god. The appearance and functions of Nāzik's Jinniyyah are compared to those of similar figures in Anatole France and Shelley. Nāzik's Jinniyyah is seen as the synthesis of a complex mythological tradition. Many examples are given to discuss her relations to: (1) male and female

mythological, religious and cultural characters, such as: Adam, Cain, Abel, Prometheus, Christ, Muhammad, Paphnutius, Midas, Plutus, Eve, Thais, Adonis, Cupid, Narcissus, Nessus, Ares, Magdalen, Thais, Venus, Diana, Rābi^{c}ah al-^{c}Adawiyyah, the Sleeping Beauty, Demeter, Rapunzel and Shahrazād; (2) supernatural creatures, such as: the serpent, the demon, the spider, the sirens, the giant fish, the ghosts and the ghoul; (3) mythological things, such as: the Labyrinth, Lethe, Eldorado, Pactolus and al-Kawthar. A section is devoted to the symbol of Gold in Nāzik's and in English poetry. Nine tables are supplied, setting out the common mythological names that occur in Nāzik's, Keats's, Shelley's and Byron's poetry.

A bibliography of primary and secondary Arabic and English sources is given. This bibliography contains the works cited throughout and other relevant secondary sources. The former are marked with an asterisk.

KEATS, SHELLEY AND BYRON IN NĀZIK AL-MALĀ'IKAH'S POETRY

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VOLUME (2)

CHAPTER ONE

ENGLISH AND ARABIC/IRAQI ROMANTICISM:

THE PROBLEM OF DEFINITION:

Romanticism is not a single coherent aesthetic theory, but rather a general term used to describe a number of attitudes, and ideas, not all of them connected with one another.

In The Oxford Companion to English Literature, Paul Harvey describes Romanticism as: "a word for which, in connexion with literature, there is no generally accepted definition."(1) Francois Jost supports Harvey: "The multiple meanings of the word romantic are one of the main sources of difficulty in defining the romantic movement."(2)

The Arab critics, Like the English, admit the difficulty of defining Romanticism. In Mawsūcat al-Mustalah al-naqdī (Encyclopedia of Critical Idioms),(3) cAbd al-Wahid Lu'lu'ah begins his argument with a warning: "he who tries to define Romanticism will face a dangerous task whose victims are numerous." In an interview, in Oxford University, Mustafa Badawī was asked to define the term Romanticism. He replied with a joke, but possibly a serious joke: "O Gosh! you ask me

(Shelley in Arabic Literature in Egypt),[4] Jīhān Ra'ūf confirms the fact that attempts at a definition of Romanticism are a waste of time:

> "All critics agree that definition of Romanticism is a kind of nonsense because of the multiplicity of its aspects and tendencies .... Some try to define Romanticism by comparing it to Classicism, which precedes it, and others define it by comparing it to Realism, which follows it. There are wide definitions as well as narrow ones, yet none of them help the subject of literary criticism very much."

The various definitions can be grouped under two general headings, one of which identifies Romanticism as a universal tendency of the human mind, the other of which insists on defining Romanticism as a historical movement.

(A) A HUMAN TENDENCY:

Some English critics, like the Arab critics, treat Romanticism as a human tendency, which exists in all periods and in all cultures. In Romanticism,[5] Lilian Furst lists various definitions of Romanticism by many writers. We will choose those which focuss on Romanticism as a human tendency:

1) Phelps: "Sentimental melancholy", "vague aspiration", "subjectivity, the love of the picturesque, and a reactionary spirit ..."

2) George Sand: "Emotion rather than reason; the heart opposed to the head."

3) Herford: "Extraordinary development of the imaginative sensibility."

Many Arab critics claim that Romanticism existed in earlier Arabic literature. This they have been unable to do convincingly, since they have confused a general human tendency with the artistic ideals of a distinct literary movement, or school. Ili yā 'l-Hāwī regards the experience of ruin and time past, the parting of lovers, the death of things and living beings and crying over evanescent nations and their

traces in classical Arabic poetry as the original Romantic experience.(6) He chooses two lines from Imru' al-Qays's Lāmiyyah, which are tinged with a romantic spirit:

ألا عم صباحا أيها الطلل البالي وهل يعمن من كان في العصر الخالي

وهل يعمن الا سعيد مخلد قليل الهموم مايبيت بأوجال

(May you be happy this morning, worn traces! but can any one be happy who was here in past time? / Can anyone be happy except the very old fortunate man, who has few cares and does not pass the night with fears?)

Jamāl al-Dīn al-Ramādī agrees with al-Hāwī; he regards the classical Arab poets, such as Qays Laylā, Qays Lubnā and Jamīl Buthaynah, as belonging to the Arabic Romantic School, which reveals love in daily events and personal conversations. He also includes in this school the Andalusian poets, such as Ibn Zaydūn, Ibn Khafājah and Ibn Sahl, who describe the beauty of nature very often, and sing of its rivers and gardens. These schools, he believes, are identical to the French and English Romantic schools.(7) al-Ramādī gives examples from English and French literature to be compared with their counterparts in Arabic literature:

> "The cult of Melancholy in English poets, such as Byron and Shelley, and French poets, such as Musset and Hugo, occurred in the poetry of the traditional Arab poets.

> For instance, some of Jamīl Buthaynah's poetry might be categorized as Poetry of Love and Death. The sad tendency of Musset's Tristesse (sorrow), and Lamartine's Pourquoi mon ame est triste (Why is my soul sad?) is also found in Qays b. al-Mulawwaḥ's, Qays b. Dhurayḥ's and ᶜAbbās b. al-Aḥnaf's poetry. ᶜUmar b. Abī Rabīᶜah also displays it in his narrative poetry."(8)

In her article "Ta'ammulāt fī 'l-rūmānsiyyah" (Meditations on Romanticism), published in al-Aqlām,(9) Iḥsān al-Malā'ikah believes that Romanticism as a tendency did not only originate in European literature at a certain time, it also existed in every place in all historical periods. She gives Shakespeare's Sonnets as an example of early English Romanticism. She also goes back to early stages of traditional Arabic poetry. She believes that:

> "the Romantic tendency developed after Udhrī poetry, in the love complaint of ᶜAbbās b. al-Aḥnaf, al-Mutanabbī's poems of love and friendship ...."(10)

As a European school, Romanticism was established in the early 19th century. The late twenties and thirties of this century witnessed the development of a specifically Arabic form of Romanticism. It was quickly assimilated in Lebanon and Egypt

Having made a survey of the definitions of the term 'Romanticism' in Kuwait and Baghdad, on 4-12th of April, 1984, I found that the Arab writers hesitate to define this term. Most of the definitions are incomplete; some of them focus on Romanticism as a human tendency and a historical movement at the same time. Together they comprise a comprehensive definition, whatever their individual divergences:

1) ʿAbdah Badawī: "The Romantics love nature, adore passionate love and prefer imaginative language. They choose simple and delicate poetic meters, like al-Khafīf."

2) ʿAbd Allāh al-Muhannā: "Love, adoring nature, and treating women equally, no matter to what social ranks they belong."

3) Jalāl Khayyāṭ: "Inner sufferings, personal problems, change in content rather than form, and change in social traditions."

4) Nāzik al-Malā'ikah refuses to give any definition of the term 'Arabic Romanticism', and she denies her awareness of Romanticism when she was composing her early poems:(11)

ليس هناك شيء اسمه (الرومانسية العربية)
والشعر العربي إلى القرن العشرين اتجه اتجاهات عاطفية

لا اعرف شيئاً في حياتي اسمه الرومانسية وعندما كنت
انظم قصائد مجموعتي (عاشقة الليل) لم اكن ادري انه ذلك شعر
رومانسي لذلك لا استطيع ان ارد على سؤالك متى بدأت نظم
اول قصيدة رومانسية ؟

(There is nothing called 'Arabic Romanticism', for Arabic poetry at the beginning of the twentieth century tended to personal passions, as a result of development from early Arabic poetry .... I know of nothing in my life called 'Romanticism'. When I was composing the poems of my collection ʿAshiqat al-layl, I did not know that that was Romantic poetry. Therefore, I cannot answer your question as to when I first began composing Romantic poems.)

In her chapter "Maḥādhīr fī tarjamat al-fikr al-gharbī" (words of warning about translating western thought), in al-Tajzi'īyyah fī 'l-watan al-ʿArabī (division in the Arab world),[12] Nāzik's attitude is different. There she defends the Romantic poets. She rejects the Arabic adoption of Eliot's and Pound's literary concepts, because they do not suit the Arabic mood. She believes that Romanticism should continue in Arabic poetry, despite its decline in English poetry:

ولذلك نحس حين نتخلى عن الرومانسية ونعتنق اتجاهات اليوم او

دام ذلك لايضر أوطانهم ولا قضاياهم القومية. أما نحن فان تقليدنا لهم في هذا الإزدراء يسئ إلينا ويعرقل تحررنا ونمونا الإجتماعي. وإننا لنكون جهلاء ضعفاء الرأي لو تخلينا عما نحتاج اليه لمجرد ان نقاد أوربا يستهجنونه.

(That is why we lose when we rid ourselves of Romanticism and embrace Eliot's or Pound's trends in poetry, because the contemporary writers in the west obviously despise passion, clarity and music. They can despise what they want, as long as this does not damage their countries and their national affairs. Imitating this disdain will harm us and hinder our freedom and social growth; and we shall be ignorant and weak in judgement if we get rid of what we need, simply because the European critics disapprove of it.)

She gives reasons for her call to maintain the Romantic trend in Arabic poetry. In short, these reasons are as follows:(13)

1) Romanticism calls for subjectivity, which is more useful, in Arabic poetry than objectivity, as a corrective to conventional poetry which expresses the ideology of a society rather than of an individual.

2) It believes in individual rebellion against corruption in society.

4) It glorifies passionate feeling.

5) It believes that languages are like human beings -- they grow and decline.

She believes that Modern Arabic poetry is in need of these qualities.

(B) A HISTORICAL MOVEMENT:

Historically, the Romantic movement is essentially a European phenomenon, nurtured in European literature as the result of a series of ideological and technical developments and inspired by a reaction against the neoclassical movement. Those developments had prepared for the triumph of Romanticism. The Romantic movement first became a self-conscious literary programme in Germany in 1790s-1830s. Thereafter, it spread slowly from one European country to another. It did not reach France until the third decade of the 19th century, when it can be seen in the lyric poetry of Lamartine, Hugo and Vigny in the years between 1822 and 1826.(14) England received Romanticism at the end of the 18th C. and the beginning of the 19th C. and in England the Romantic period may be said to have ended with the deaths of Keats in 1821, Shelley in 1822 and Byron in 1824.

In The Oxford Companion to English Literature,(15) Harvey gives an approximate date for the movement:

> "[It] began in the late 18th cent. (though there are earlier isolated examples of the romantic spirit) and lasted into the 19th cent. in literature and art. The classical, intellectual attitude gave way to a wider outlook, which recognized the claims of passion and

Margaret Sherwood describes the Romantic movement as:[16]

> ".... a period of fundamental upheaval in every department of life, political, social, and in the world of thought .... This was the time of the birth of our modern world; of changing thought, political, social, philosophic; of changing forms of government; the depth and energy of the revolutionary movement springing from fresh apprehension of the rights, the powers, the possibilities of man, can hardly be overestimated."

As a literary movement, the Arab writers admit that Romanticism is of European origin. In an interview, in Baghdad University, 1984, Salūm defined Romanticism as:

> "an extension of the European Romantic movement, the reaction against social and political conditions. It is the conclusion of the Arab renaissance, whereas English romanticism is the result of the French Revolution."

Jīhān Ra'ūf, Shīlī fī 'l-adab al-ᶜArabī fī Misr,[17] describes Romanticism as "the most important literary movement in Europe".

From the previous survey, we conclude that the English and Arab definitions stress common characteristics: 1) revolution

against tradition, 2) identifying man with nature, 3) paying homage to pain, 4) adoration of passionate love, 5) a preference for symbolic language. In addition to that, we conclude that Arabic Romanticism, as a literary school, derives from the English, in particular, and the European, in general; as a human tendency, it existed in Classical Arabic and European poetry.

FUNDAMENTALS OF ARABIC/IRAQI AND ENGLISH ROMANTICISM:

English Romanticism is a literary school which has a theory, based on various fundamental concepts that had great influence on 19th Century English society. It changed rigid traditional concepts and attitudes to more liberal ones. The Romantic movement began in England in 1798 with Wordsworth's and Coleridge's work The Lyrical Ballads. It was Wordsworth's preface to The Lyrical Ballads that turned it into a revolutionary poetic manifesto, and it was this preface from which Arabic Romantic poets drew several of their crucial tenets:

1) Poetry is described as the spontaneous overflow of emotions.

2) The poet is a teacher and must strive to reveal truth, not through scientific analysis and abstraction, but through an imaginative awareness of persons and things.

3) The poet may broaden and enrich human sympathies and enjoyment of nature in this way.

4) The poet should communicate his ideas and emotions through a powerful re-creation of the original experience.

6) A poem should stimulate past emotion in the reader and promote learning by using pleasure as a vehicle.

The second most influential Romantic manifesto for the Arabic poet was Shelley's A Defence of Poetry, which was written in 1821, but not published until 1840; the most significant elements in this book which the Arab Romantics adopted are:

1) Poetry is the expression of the imagination.

2) Imagination is superior to reason.

3) Poets are those the creative activity of whose imagination causes the purest and most intense pleasure to others.

4) Poetry exists in the infancy of society.

5) Translation of poetry is impossible, since its music can never be reproduced.

6) Poetry is superior to history.

The third influential English Romantic manifesto for the Arab Romantics was Coleridge's Biographia Literaria. Despite the

difficulty of Coleridge's philosophical language in Biographia Literaria, the Arab writers translated this book into Arabic, and adopted some of the arguments, especially those on the division of imagination into primary and secondary, and the distinction between Fancy and Imagination. Many examples will be given in the following chapters which will indicate the extent of the Arab writers' understanding of English Romantic theory.

The impact of the literary concepts of The Lyrical Ballads, A Defence of Poetry and Biographia Literaria on Arabic poetry had two aspects, one theoretical, and the other practical: the first was the change in the critical concepts of Arab literary men, and the appropriation of the characteristic positions of Romantic critical theory; the second was the composition of poems which showed both direct and indirect borrowings from English poetry in particular and European poetry in general.

The Arab writers were acquainted with The Lyrical Ballads, A Defence of Poetry, and Biographia Literaria through two channels:

A) directly from the original sources, and from the critical studies on these books in English or French;

B) indirectly from the Arabic versions of these books, and

Like English Romanticism, Arabic Romanticism is based on four fundamentals: 1) Individualism, 2) Nature, 3) Imagination, 4) Emotion.

(1) INDIVIDUALISM:

Individualism is one of the major characteristics of English and Arabic Romantic theory. al-ʿAqqād, for instance, believes that:

> "Poetry is .... a self-image of the poet, even when it deals with other people's lives .... the poet who cannot be recognized from his poetry does not deserve recognition."(18)

In her defence of Romanticism in Arabic poetry, in al-Tajzī'iyyah fī 'l-watan al-ʿArabī,(19) Nāzik stresses the relation of Romanticism to Individualism; she explains why Romanticism is suitable to the Arabic taste:

تدعو الرومانسية دعوة شديدة الى الروح الفردية المستقلة والنظرة الذاتية التي تنبثق عن شخصية الشاعر وهذا يلائمنا لاننا نريد أن يتحرر الشاعر العربي مما رزخ تحته طويلا من اتخاذ موقف القبيلة أو العشيرة أم العائلة. فكلما كان الشاعر أكثر ذاتية كان ذلك أنفع لمجتمعنا اليوم حيث نحتاج الى أن ننمي الروح الخلاقة ذات الفكر المتفرد.

(Romanticism calls strictly for the individual, independent spirit, and the personal view that gushes out from the poet's character. This is fitting for us, because we want the Arab poet to be free of his long-lasting burden of dependence on the attitude of his tribe or family. The more the poet is personal, the better for our present-day society, because we need to increase the creative spirit that possesses individual thought.)

THE POET AS PROPHET:

Like the English Romantics, the Arab Romantics claim for the poet the status of the prophet. In Milād shāᶜir (the birthday of a poet) [l. 1], ᶜAlī Maḥmūd Ṭāhā asserts that the poet has the heart of a prophet:

هبط الارض كالشعاع السني بعصا ساحر وقلب نبي

(He descended to the earth like a sublime ray with the wand of a magician and the heart of a prophet.)

In al-Shiᶜr wa 'l-nubbuwwah (Poetry and prophecy) [l. 1-2], al-Ṣāfī 'l-Najafī denies being a prophet, though he regards poetry as an inspiration:

قيل لي، قلت إن شعرك وحي أنبي في الشعر، أم هو وحي

قلت كلا، لست النبي، ولكن شاعر، غير ما عهدتم، ذكي

(They said to me: 'You said that your poetry was inspiration; are you a prophet in poetry, or is your poetry inspiration?' / I said: 'No, I am not the prophet, but a clever poet, not as you used to know me.')

In al-Khayāl wa l-wāqiᶜ (imagination and reality) (1945) [st. 5], Nāzik treats the poet as equal to a prophet:

إن يكن قلبي ظمآن وفيا
لا يرى في شاعري إلا نبيا
أو يكن يكتم حبا شاعريا
فهو مازال بأوهامي يحيا

(If my heart is thirsty and faithful, / it sees in my poet only a prophet; / or if it has concealed a poetic love, / it still lives in my imaginings.)

In her chapter "al-Adīb wa 'l-mujtama^{c}" (the artist and society), in al-Tajzī'iyyah fī 'l-watan al-^{c}Arabī,(20) she describes the artist as follows:

.... المصلح ورجل الدين والعالم، قادر على التوجيه والاشراف. لانه الباني والمحرك للمجتمع، بينما المجتمع هو المبني المحرك، والصانع في نظر الفكر المدرك أهم من المصنوع،

(.... [He is] the reformer, the religious man, and the scholar, who is capable of guidance and supervision, because he is the builder and the awakener of society, whereas society is what is built and awakened; from the point of view of thought, the creator is more important than the created,)

She lists five typical qualities of the ideal artist:(21)

1) he should devote his life to knowledge,

2) his actions should correspond with his words,

3) intellectually, he should be independent from the common social currents,

4) he should reject panegyric, and explain his own ideas,

5) he should resemble the religious man, the scientist and reformer; moreover, he is of the rank of a prophet.

In this chapter, she is more tentative in claiming prophetic status for the poet than she had been in early life:(22)

كرجل الدين ورجل العلم والمصلح، إنما هو في مرحلة نحو النبي. وليس في حكمنا هذا إنتقاص للنبوة، وانما النبي ملهم ينطقه ربه وليس بشرا عاديا، ولكن النبوة لها صفاة كثيرة وقد يملك الانسان المتميز بعض هذه الصفات صفة أو صفتين. أما مجموع الصفات فلا يملكها الا نبي.

(Like the religious man, the scholar and the reformer; he is one stage towards the prophet. By this judgement, we do not diminish prophecy; the prophet is inspired, god makes him speak. He is not an ordinary person; prophecy has many qualities. The distinctive person may have some of these qualities, one or two, but only a prophet can have all of them.)

Nāzik's notions of the poet are Shelleyan. In A Defence of Poetry,(23) Shelley associates the reformers, the philosophers and the legislators with the poets:

"They follow the footsteps of poets, and copy the sketches of their creations into the book of common life .... we live among such philosophers and poets as surpass beyond comparison any who have appeared since the last national struggle for the civil and religious liberty. The most unfailing herald, companion, and follower of the awakening of a great people to work a beneficial change in opinion or institution, is poetry .... poets are the hierophants of unapprehended inspiration; the mirrors of the gigantic shadows which futurity casts upon the present; the words which express what they understand not; the trumpets which sing to battle and feel not what they inspire; the influence which is moved not, but moves. Poets are the acknowledged legislators of the world."

(2) NATURE

Like the English Romantics, the Arab Romantics believe in the union of man with nature. Nature has an intimate relation to man; its conditions affect man's mood to a great extent; its beauty makes his temper as delicate as the breeze. The delight in nature in Arabic Romantic poetry is the result of western influence and particularly the influence of English poetry. Amongst English Romantics it is Wordsworth who insists most forcibly on the relationship between nature and poetry. In Lines Written above Tintern Abbey [l. 107-112], according to him, nature teaches men moral values and may help mould their character to some degree:

> both what they half-create,
> And what perceive; well pleased to recognize
> In nature and the language of the sense,
> The anchor of my purest thoughts, the nurse,
> The guide, the guardian of my heart, and soul
> Of all my moral being.

English poetry, in general, is filled with natural imagery, such as the birds, the winds, the rivers and the flowers. Conventional Arabic poetry pays less attention to these natural elements. Like the English Romantics, the Arab Romantics sympathize and identify themselves with nature because they

to living in desert lands are fascinated by western landscape; this fascination is evident in their natural imagery, such as snow, forests, waterfalls, cliffs, precipices, valleys, long summer days, fog and so on.

Shukrī is one of the first Arab Romantics who adores nature. Natural description is the main theme of his first collection Daw' al-fajr (the light of dawn) (1909), and it also appears in his second collection Sawt al-layl (the sound of night) 1913; his response to nature recalls that of Wordsworth. In al-Shi^{c}r wa 'l-tabī^{c}ah (poetry and nature) [l. 4 & 5], his feelings are united with nature. The beauty of nature gives man happiness, and the anger of nature creates anger in man's self:

نرى في سماء النفس ما في سمائنا ونبصر فيها البدر وهو منير
وما النفس الا كالطبيعة وجهها رياض وأضواء بها وبحور

(We see in the sky of the soul what is in our sky, and we see in it the full moon, giving light; / and the face of the soul resembles nothing so much as nature; in it are gardens, lights and seas.)

The Iraqi pre-Romantic poets wrote complete poems about nature; for instance, al-Shabībī wrote at least six: al-Fayadān (the flood), Wasf hadīqah (the description of a

Dijlah (the nights of the Tigris), Wahy 'l-ghurūb (the inspiration of sunset), and Aydī 'l-rabīᶜ (the hands of spring). Unlike Nāzik in Shajarat al-qamar (the tree of the moon), in which the art of poetry recreates nature (see chapter 3), al-Shabībī, in ᶜAlā difāf Dijlah (on the banks of the Tigris) [st. 1], descibes nature as "more beautiful than art":

ما قيمة الشعر في تصويرها وبها شعر الطبيعة منثور ومنظوم

(What is the value of poetry in portraying it, when in it is the poetry of nature, in prose and verse?)

al-Zahāwī wrote ten complete poems on nature: al-Rabīᶜ wa 'l-tuyūr (spring and birds), al-Shams fī 'l-tulūᶜ (the sun at its rising), al-Shams fī 'l-maghrib (the sun at its setting), Naghmat al-subh (the melody of morning), Lubnān (Lebanon), Minka anā (from you I am), al-Rabīᶜ (spring), al-Kharīf (autumn), al-ᶜĀsifah (the storm) and Ayyatuhā 'l-tabiᶜah (O nature!).

al-Raṣāfī also wrote poems on nature, such as: al-Ghurūb (sunset), Waqfah fī 'l-rawd (a stop in the garden), Dhikrā Lubnān (the memory of Lebanon), al-Bulbul wa 'l-ward (the bulbul and the roses), Ughrūdat al-ᶜandalīb (the warbling of the nightingale), al-Sayf (summer), al-Shitā'(winter), Mahāsin al-tabiᶜah (the beauties of nature).

NATURE AS A REFUGE:

Like the English Romantics, the Arab Romantics regard the natural world as a refuge from the complexities of the city. Gibrān considers the forest as a place which is free of depression. An example of this is a stanza from al-Mawākib (the processions):

ليس في الغابات حزن لا ولا فيها الهموم
فاذا هب نسيم لم تجئ معه السموم

(There is no grief or sorrow in the woods. / If a breeze blows, the simoom will not come with it.)

In Ahlām shā^{c}ir (the dreams of a poet) [st. 1, 2, 7, 10], al-Shābbī dreams of living alone, in the mountains, far away from the noise of the city:

ليت لي أن أعيش في هذه الدنيا سعيدا بوحدتي وانفرادي
أصرف العمر في الجبال، وفي الغابات بين الصنوبر الميادِ
.....
عيشة للجمال، والفن، أبغيها، بعيدا عن أمتي وبلادي
.....
وبعيدا عن المدينة، والناس، بعيدا عن لغو تلك النوادي

(O if only I lived in this world, happy with my loneliness and isolation, / spending my life in the mountains, and in the woods among the shaken pinetrees / a life of beauty,

and Art, that I want, far away from my country and nation; / .... / far away from the city and people, far away from the noise of those clubs.)

Imitating al-Shābbī, Nāzik, in Ma'sāt al-ḥayāt (the tragedy of life) [st. 15 & 20], claims to prefer living in the countryside to living in the city:

آه لو عشت في الجبال البعيدا ت أسوق الأغنام كل صباح
وأغني الصفصاف والسرو أنغا مي وأصغي إلى صفير الرياح

* * *

آه لو كان لي هنالك كوخ شاعري بين المروج الحزينه
في سكون القرى ووحشتها أقـ ـضي حياتي لا في ضجيج المدينه

(Oh, if only I lived in the distant mountains, driving the sheep every morning, / singing my melodies to the willow and the cypress, and listening to the whistling of the winds! / * * * / Oh, if only I had there a poetic cottage among the sad meadows, / so that I could lead my life in the tranquillity and loneliness of the villages, not in the noise of the city.)

Shelley in To Jane, The Invitation [l. 21-8] similarly escapes from society to nature:

Away, away, from men and towns,
To the wild wood and the downs --

To the silent wilderness

Where the soul need not repress

Its music lest it should not find

An echo in another's mind,

While the touch of Nature's art

Harmonizes heart to heart.

THE NIGHT AND POETRY:

The night is a recurring element in English and Arabic Romantic poetry. In English Romanticism, the night is often associated with poetry. In To Night [st. 1],(24) for example, Shelley employs the night as a symbol of poetry:

> Swiftly walk o'er the western wave,
> Spirit of Night!
> Out of the misty eastern cave,,
> Where, all the long and lone daylight,
> Thou wovest dreams of joy and fear,
> Which make thee terrible and dear,--
> Swift be thy flight!

In his chapter "Ramziyyat al-layl: qirā'ah fī shi^{c}r Nāzik al-Malā'ikah" (the symbol of the night: reading of Nāzik al-Malā'ikah's poetry), in Nāzik al-Malā'ikah: dirāsah fī 'l-shi^{c}r wa 'l-shā^{c}irah (Nāzik al-Malā'ikah: study of the poetry and the poetess),(25) Jābir ^{c}Usfūr believes that Gibrān was the first Arab Romantic poet to give the night a new significance. This derives from the western Romantic poets, such as Novalis (1772-1801) who "saw in the pure darkness of the night a source of revelation, and inspiration ...."(26) Similarly, Gibrān's night is the source of inspiration and

the moment of revelation which joins the prophet and the poet."[27] An example of this unity is Gibrān's prose poem Ayyuhā 'l-layl, which was first published in 1913:

لقد صحبتك أيها الليل حتى صرت شبيها بك، وألفتك حتى تمازجت ميولي بميولك، وأحببتك حتى تحول وجداني إلى صورة مصغرة لوجودك.

(I have accompanied you, O night, until I have become like you, and I have become so familiar with you that my tastes have become mingled with yours, and I have loved you so much that my passion has turned into a miniature of your existence.)

Gibrān talks about the night as the consolation of lovers, poets, and singers; it is the place of ghosts, souls, and the imagination; it is the spring of longing and memories. In the first three lines of Gibrān's Ayyuhā 'l-layl (O night!), night suggests love, poetry, prophecy, beauty and sublimity:

يا ليل العشاق والشعراء المنشدين.
يا ليل الاشباح والارواح والاخيلة.
يا ليل الشوق والصبابة والتذكار

(O night of lovers and singing poets, / O night of ghosts, spirits and phantasms, / O night of longing, passion and remembrance!)

Night and darkness are also recurring images in the Iraqi poets, particularly in the poetry of al-Bayyātī, al-Sayyāb, and

Nāzik. To al-Bayyātī, the night offers the inspiration for his "romantic meditations on joy, sorrow, and estrangement."(28) The association of this mood with the approach of night is one with which modern Arabic poets have a peculiar affinity. "His meditations are often tinged with profound sadness and feelings of inner death."(29)

In Min ahzān al-layl (some of the sorrows of night) [st. 3]:(30)

> "he depicts thoughts and feelings aroused in him [al-Bayyātī] by the river of darkness, in which he is hunted by despair, and trapped in an endless night of dreadful visions"

آمنت بالليل الذي لا ينتهي .... وحطمت من فزع الرؤى مصباحي
ونهزت في نهر الظلام مشاعري .... حتى تخضب ماؤه بجراحي

(I believed in night that would not end, / and I smashed my lamp from fear of visions; / I pushed my feelings away into the river of darkness, / until its water was dyed by my wounds.)

The night in Nāzik's poetry symbolizes poetry, imagination, dreams, mystery and beauty. Like most Romantics, she represents night or evening as the best time to write poetry, to contemplate her sorrows and to play her music. In Dhāt masā' (one evening), 1946 [st. 17], she apostrophizes the

هكذا يا ليل صورت شقائي

في نشيد من كآباتي وحزني

قصة قد وقعت ذات مساء

وحوت روحي وأحزاني ولحني

(In this way, O night! I have portrayed my misery, / in an ode of my melancholy and grief -- / a story that happened one evening / and encompassed my soul, my griefs and my melody.)

This recalls Ṭāhā's Ghurfat al-shāᶜir (the room of the poet) [st. 1]:

أيها الشاعر الكئيب مضى الليـ ـل وما زلت غارقا في شجونك

مسلما رأسك الحزين الى الفكـ ـر، وللسهد ذابلات جفونك

(O melancholy poet! Night has passed and you are still absorbed in your sorrow, / surrendering your sad head to thought, and your wan eyelids to sleeplessness.)

It also recalls al-Shābbī's association of the night with poetry in Ayyuhā 'l-layl [l. 6-7]:

أيها الليل! أنت نغم شجي في شفاه الدهور، بين النحيب

إن انشودة السكون، التي ترتج، في صدرك الركود الرحيب

(O night! You are a sad tune on the lips of the ages, clearly lamenting. / The ode of silence, which reverberates, is in your peaceful and unconfined chest.)

In Nāzik's Bayn fakkay al-mawt (between the jaws of death) (1945) [st. 8], night (= evening) suggests poetry, phantoms and winds:

وستمحو الأيام ذكر فتاة شغفتها إلهة الشعر حبا
فقضت أمسياتها تتبع الأطـ ـياف والعاصفات شرقا وغربا

(The days will wipe out the remembrance of a girl infatuated by the goddess of poetry; / she spent her evenings following phantoms and storms eastward and westward.)

The goddess of poetry here is an allusion to one or more of the Muses. The directions of the storms (eastward and westward) may suggest a personal conflict in Nāzik's mind and heart, or it may suggest the conflict within her of eastern and western literary traditions.

In Anā (I am) [st. 1], Nāzik identifies herself with the night:

إني كالليل: سكون، عمق، آفاق.
الليل يسأل من أنا؟
أنا سره القلق العميق الأسود
أنا صمته المتمرد

(I am like night: silence, depth and horizons. / Night asks who I am; / I am its perturbed, deep and black secret; / I am its rebellious silence.)

(3) IMAGINATION

For the English and Arab Romantics, imagination is fundamental because, as they believe, poetry without it is impossible. For modern Arab writers, Coleridge is the supreme theoretician of the imagination. They adopt his concepts of imagination, and present his critical comments on the fundamentals of Romantic theory. They derive their knowledge of Coleridge from one or both of two sources:

A) through translations of Coleridge's Biographia Literaria, such as ᶜAbd al-Ḥakīm Ḥasan's translation: al-Naẓariyyah al-rūmāntīkiyyah fī 'l-shiᶜr (the romantic theory in poetry), published in Cairo in 1971,

B) through the expositions of Coleridge's theory offered by western critics, as in ᶜAbbās ᶜAlwān's Taṭawwur al-shiᶜr al-ᶜArabī al-ḥadīth fī 'l-ᶜIrāq (the development of Modern Arabic poetry in Iraq),(31) in which the author's arguments depend on quotations from western critics' studies of Coleridge's theory, such as Abrams's The Mirror and the Lamp (1960), and Walsh's The Use of Imagination (1959).

C) through Arab critical studies of this theory in Arabic and English, such as Suhayr al-Qalamāwī's al-Muḥākāt (emulation),

In Egypt, Shukrī and al-ᶜAqqād adhere to the philosophy of imagination derived from the English Romantic poets. Their distinctions between 'imagination' and 'fancy' and between 'observation' and 'meditation' are Coleridgean.(32) al-ᶜAqqād emphasizes that thought and imagination as well as passion are very necessary in poetry. Imaginary images are the source of beauty in style. This view is derived from Coleridge, who considers imagination as "the power by which one image or feeling is made to modify others and by a sort of fusion to force many into one."(33)

ᶜAlwān, in Tatawwur al-shiᶜr al-ᶜArabī al-hadīth fī 'l-ᶜIrāq,(34) focusses on Coleridge's philosophical ideas of imagination, the distinction between the primary and secondary imaginations, between fancy and the creative imagination and between mechanical and organic poetry. In Biographia Literaria, Coleridge divides imagination into two kinds -- the primary and the secondary: he considers the primary imagination as:

> "the living power and prime agent of all human perception, and a repetition in the finite mind of the eternal act of creation in the infinite I AM."(35)

and the secondary imagination as the power by which man

"an echo of the former, co-existing with conscious will, yet still as identified with the primary in the kind of its agency and differing only in degree, and in the mode of its operation. It dissolves, diffuses, dissipates, in order to recreate; or where this process is rendered impossible, yet still, at all events, it struggles to idealize and to unify."(36)

In A Defence of Poetry,(37) Shelley defines poetry as "the expression of the imagination". Keats believes that the ultimate reality is to be found only in the imagination; he agrees with the claim that imagination is something absorbing and exalting which discloses an unseen spiritual order. Through imagination Keats seeks an absolute reality in which he appreciates beauty through the senses. Through beauty he feels that he comes into the presence of the ultimately real:

"I am certain of nothing but the holiness of the heart's affections and the truth of Imagination -- what the imagination seizes as Beauty must be truth -- whether it existed before or not -- for I have the same Idea of all our Passions as of Love they are all in their sublime, creative of essential Beauty-"(38)

Like the English, the Arab Romantic poets associate imagination

with poetry. al-Shabībī, in al-Shi^{c}r khayāl (poetry is imagination) [st. 1], defines poetry as imagination:

أشرق النير يعلوه الجلال فتخيلتك، والشعر خيال

(al-Nayyir [name of a star] has risen with majesty above it; so I have imagined you, for poetry is imagination.)

Nāzik, in al-Khayāl wa 'l-wāqi^{c}, relates imagination to the poets; in this poem, she repeats the phrase خيال الشعراء (the imagination of the poets) three times at the end of stanzas 1-3, and 6:

أبدا أصدح حبا وحنينا
لحبيبي وأنا تحت سمائي
وخيالي، من خيال الشعراء

(Always I sing with love and longing / to my lover, while I am under my own sky; / my imagination comes from that of other poets.)

رحمة، لا تنزليني من سمائي
واتركيني في خيال الشعراء

(Mercy! Do not bring me down from my heaven! / Leave me in the imagination of the poets!)

إنني لذت بأحلام السماء

(I took refuge in the dreams of the sky, / and chose the imagination of the poets.)

She ends the last two stanzas with the phrase وهم الشعراء (the fantasy of the poets), instead of 'the imagination of the poets':

وخيالاتي ووهم الشعراء

(And my imaginings and the illusion of the poets.)

(4) EMOTION:

The Arab Romantics agree with the English Romantics in their preference for feeling over reason. Feeling, they believe, is the mainspring of Romantic art. Wordsworth defines poetry as "the spontaneous overflow of powerful feelings."(39) The spontaneity, and the overflow of emotion are frequently emphasized by the Arab Romantic poets. Shukri agrees with Wordworth's definition of poetry; poetry should express truthfully the excitement of passions. This is revealed in the introduction to his collection Daw' al-fajr (the light of dawn). It derives from his poem ʿUsfūr al-jannah (the sparrow of Paradise) [l. 6]:

ألا يا طائر الفردوس إن الشعر وجدان

(O bird of paradise! Poetry is ecstasy!)

Imitating Shukrī, Nāzik introduces her collection ʿĀshiqat al-layl (1947) with lines that summarize her personal view of the relation of poetry with feelings:

أعبر عما تحس حياتي
وأرسم إحساس روحي الغريب
فأبكي اذا صدمتني السنين
بخنجرها الأبدي الرهيب

واضحك مما قضاه الزمان
على الهيكل الادمي العجيب
واغضب حين يداس الشعور
ويسخر من فوران اللهيب

(I express what my life feels, / and I sketch the strange feeling of my spirit; / I weep when the years strike me / with their fearful eternal dagger, / and I laugh at what time has decreed / for the wondrous human frame; / I am angry when feelings are trampled, / and the blazing fire is derided.)

In ʿĀshiqat al-layl, Nāzik makes her first attempt in Romantic poetry. This collection is tinged with personal feeling, and Romantic themes: sorrows, pain, melancholy, pessimism, deprivation, loneliness, madness, disappointment, confusion, vagueness, rebellion and the conflict of heart and mind. Her love experience is spiritual more than sexual; she believes that sexual feelings have a bad effect on the soul and the mind. In "al-Shiʿr fī ḥayātī" (poetry in my life),(40) she categorizes her disdain for sex and marriage as a fourth reason for her melancholy:

وسبب رابع لكآبتي وعذابي احتقاري للجنس والزواج واعتقادي بأن الحب يدنس روح الانسان لما وراءه من حسية وهي فكرة تتجلى في قصيدتي (مدينة الحب) في (عاشقة الليل). وهناك اسباب اخرى متفرقة هي المسئوولة عن نبرة الكآبة والعذاب في (مأساة الحياة) و (عاشقة

(And a fourth reason for my melancholy and anguish is my disdain for sex and marriage; and my belief that love contaminates man's spirit because it has sensation. It is an idea revealed in my poem Madīnat al-hubb (the city of love) in ʿĀshiqat al-layl (the lover of the night). There are other miscellaneous reasons that are responsible for the tone of melancholy and anguish in Maʿsāt al-hayāt and ʿĀshiqat al-layl.)

In al-Tajzī'iyyah fī 'l-waṭan al-ʿArabī,(41) in her argument as to why Romanticism is more suitable to modern Arabic poetry than any other literary tendency, Nāzik explains:

تمجد الرومانسية العواطف الخصبة بأشكالها جميعا. على اننا حين نفحص العاطفة فيها نجدها مرادفة للانسانية تقريبا .... ومهما يكن فان اللفتة العاطفية في الرومانسية ضرورية للشعر العربي والروح العربية اليوم خاصة وان الصفة العامة للفكر العربي عبر عصوره كانت صفه ذهنية لا عاطفية

(Romanticism glorifies all kinds of rich passions. But when we study passion in Romanticism, we find it is almost synonymous with humanity .... Whatever it is, the passionate glance in Romanticism is necessary to Arabic poetry and to the Arab soul today, particularly because the general quality of Arab thought throughout the ages has been intellectual, not passionate.)

أأنا حلم وشعور طهور

أم أنا جسم مغرق في الشرور

* * *

بل أنا افاق من شعور عنيف

وأنا أعماق من خضم مخيف

* * *

المقاييس ليس تعنيني

الاحاسيس هي قانوني

(Am I a dream and a pure feeling? / Or am I a body immersed in evil? / * * * / I am horizons of a violent feeling, and I am depths of a frightening ocean. / * * * / Standards do not concern me; feelings are my law.)

THE ORIGIN AND DEVELOPMENT OF ARABIC/IRAQI ROMANTICISM:

To examine the origin and development of Arabic Romanticism, it is convenient to discuss individual countries one by one even if this involves a disregard for strict chronology. It would make chronological sense to begin with Egypt, move to Lebanon, and finish in Iraq, but since Iraqi Romanticism forms the core of our subject, we will begin in Iraq and refer to its counterparts in Egypt and Lebanon when it is necessary. We will also shed light upon the pre and post-Romantic periods in modern Iraqi poetry.

The Ottoman constitution and the war of 1914-1918 fostered a nationalistic attitude in Iraqi poets such as al-Zahāwī (1863-1936) and al-Raṣāfī (1875-1945); these poets were influenced by European concepts and attitudes that they had encountered during their travels in Turkey. A certain amount of liberal thought had filtered through into their writings from the translation of European works into Turkish and Arabic.

> "al-Zahāwī published his first Dīwān, 'al-Kalām al-manẓūm' in Beirut, in 1908, followed by al-Raṣāfī who published his in 1910, also in Beirut, under the title of 'Dīwān al-Raṣāfī'."(42)

Pre-Romantic signs in Iraq appeared first in al-Zahāwī's and al-Raṣāfī's works.

> "With al-Zahāwī and al-Raṣāfī, poetry was directly tied to political events, and the role of the poet as the political and social spokesman of his people was firmly established .... the political and social themes became the first means of rejuvenating Arabic poetry through the demands these new themes had on the various elements of poetry: on diction, style and emotion."(43)

Despite their commitment to traditional poetry, the Iraqi poets embraced new concepts in poetry called by them Shi^{c}r al-marḥalah (poetry of the phase). al-Zahāwī and al-Raṣāfī pioneered modern poetry following the new tendencies of the Egyptian poets and their Romantic theory. al-Raṣāfī was the first Iraqi to break the traditional modes of thinking and expression. He is regarded as:

> "the poet-instigator and poet-reformer who brought new emotions and new ideas to the social and political fronts."(44)

al-Raṣāfī ventured to write in a new form at a time when the conventional form was regarded as the best. His awareness of

movements that began appearing in Turkish in 1860 and owed much to European writing, especially French.(45)

In Haqīqatī 'l-salbiyyah (the negative truth about me) [l. 1-6], al-Raṣāfī prides himself on writing on new themes, which were not acceptable in his time: sincerity and frankness are very important to him:

أحب صراحتي قولا وفعلا وأكره أن أميل الى الرياء
فما خادعت من أحد بأمر ولا أضمرت حسوا في ارتغاء
ولست من الذين يرون خيرا بابقاء الحقيقة في الخفاء
ولا ممن يرى الأديان قامت بوحي منزل للأنبياء
ولكن هن وضع وابتداع من العقلاء أرباب الدهاء
ولست من الالى وهموا وقالوا بأن الروح تعرج للسماء

(I like to be honest in word and deed, and I do not like to incline towards hypocrisy. / Therefore, I did not deceive anybody in anything, nor did I conceal my slurping when drinking the froth. / I am not one of those who think it best / to keep the truth hidden / nor one of those who think that religions were established by revelations coming down to prophets; / they were imposed and invented by the intellectuals, the lords of craft; / I am not one of those who imagine and say that the spirit will ascend to heaven.)

His unbelief may have derived from the Arab Romantic poets's

poets themselves derived this from the English Romantic poets, particularly Shelley and Byron (see chapter 4).

The response of the Iraqi literary men to the radical literary movements was late. Iraqi poetry remained longer under the rigid norms of the traditional qasīdah:

> "A belated current of Romanticism arrived in Iraq at the end of the forties. The young generation of poets, who were then emerging, had readily available to them poetry from other Arab countries as well as from the West, and read avidly both Egyptian Romantic poetry and that of the Mahjar .... Romanticism in Iraq served as a stepping stone to a greater poetic freedom in both form and content, without which the leap from a deeply entrenched Classicism to more modern attitudes and methods could not have been made."(46)

There are many factors that paved the way for Romanticism to emerge into modern Iraqi poetry:

1) the experience of the second World War and its politico-cultural consequences,

2) the introduction of 19th Century English poetry into the

3) the increase in scholarships, and the increase in the number of Arab students of poetry and critical studies in European and American literature,

4) the encouragement of translation of European literature written in French and English into Arabic,

5) the appearance of a literate middle-class as a result of scientific, social and industrial activities,

6) the reaction against the religious aristocracy.

Iraqi Romanticism comes through three channels:

1) from the Egyptian and the Lebanese Romantic poets' knowledge of English literature. The Iraqi writers were aware of the new movements in Egypt and Lebanon. They read the literary works of the Dīwān, and Abūlū groups, which appeared in the journals, especially al-Risālah in Egypt, and al-Adīb in Lebanon;

2) through Arabic translations of French and English literature which made European literature available to poets who had been hampered by their ignorance of languages other than Arabic (see chapter 2).

There were Iraqi Journals that adopted the new literary conceptions of Dīwān and Jamāᶜat Abūlū (Apollo group), and supported translation from European literature. The earliest of these journals are:(47)

1) al-Hurriyyah (freedom), which was published in Baghdad, 1924-1926; its editor was Rufā'īl Baṭṭī; it issued ten numbers only. Its aim was to build an educational bridge between Iraq and other Arab countries, to allow the Arab literary renaissance to reach Iraq.

2) al-Wamīḍ (the flash), which was established in 1930, and stopped after the third volume, which was issued in December of the same year; its editor was Luṭfī Bakr Ṣidqī. This Journal, following the Dīwān group, attempted to break the statutes of conventional literature.

3) al-Iᶜtidāl (moderation), which was published in Najaf, 193(?). It supported the new literary movements in Egypt and Lebanon.

ROMANTIC GROUPS AND JOURNALS:

The Iraqi Romantics, like the English, and unlike the Egyptian and the Lebanese, prefer working individually rather than in groups. The Egyptian and the Lebanese resemble the French and the German in their preference for groups and journals. In the following sections, we will discuss very briefly the achievements and the literary works of the Egyptian and the Mahjarī groups and their impact on Iraqi poetry:

(1) Al-DĪWĀN:

The first seeds of modern Arabic poetry were planted in Egypt by the call of Mutrān (1870-1949) to free Arabic poetry from its traditional conventions. In his first Dīwān (1887-1908), Mutrān includes tales that are narrative, dramatic, romantic and historical. He is regarded as "the first poet to introduce the narrative trend into modern Arabic poetry."(48) He was influenced by French Romanticism, which is clearly evident in his emotional and love poetry. Despite the claims of many critics that Mutrān was the pioneer of Arabic Romantic poetry, his large, two-volume Dīwān includes only a few poems written in Romantic language, such as al-Masā' (evening), al-Asad al-bākī (the crying lion), Hikāyat ʿāshiqayn (the tale of two lovers) and Hal tadhkurīn? (Do you remember?); the rest

and Elegy. Mutrān, through his French education, and the Dīwān group, including ᶜAbbās Mahmūd al-ᶜAqqād (1889-1964), Ibrāhīm ᶜAbd al-Qādir al-Māzinī (1889-1949) and ᶜAbd al-Rahmān Shukrī (1886-1958), through their English education, and al-Bustānī, by his translation of Homer's Iliad in 1904, contributed to the development of modern Arabic poetry.

The Romantic works that followed were: Shukrī's Tahta daw' al-fajr (under the light of dawn) (1909); ᶜAbbās Mahmūd al-ᶜAqqād's Yaqzat al-sabah (the awaking of morning) (1916), Wahy al-zahīrah (the glare of the sun at midday) (1917), Ashbāh al-asīl (the ghosts of late afternoon) (1921), Hadiyyat al-karawān (the gift of the curlew) and ᶜĀbir sabīl (a passer-by) (1937), Aᶜāsīr maghrib (the tornadoes of a sunset) (1942) and Baᶜd al-aᶜāsīr (after the tornadoes) (1950); Ibrāhīm ᶜAbd al-Qādir al-Māzinī's Dīwān in two volumes: the first in 1917, and the second in 1921; and al-ᶜAqqād's and al-Māzinī's book al-Dīwān in (1921). This work put forward new ideas about modern poetry, discussed the role of the poet in the 20th century, and outlined, with examples, a general theory of modern Arabic poetry. The Dīwān was as important a work to the Arabic Romantics as Wordsworth's Preface to the Lyrical Ballads (1798-1805) and Coleridge's Biographia Literaria (1817) had been to the English Romantics, since both of them introduced attitudes and techniques alien to the

(2) Abūlū:

In 1932, the Abūlū group was founded. Shawqi was elected as the president of the group, but he died few days after the first meeting. Mutrān was chosen to replace him. Unfortunately, this group did not last long. It disintegrated in 1935.

The Abūlū group includes most of the younger generation of poets and critics in Egypt, such as Ibrāhīm Nājī (1896-1953) and ᶜAlī Mahmūd Ṭahā (1902-1949). Most of Abūlū's young poets read the poetry of the second generation of English Romantic poets: Shelley, Keats, and Byron. The first Romantic poetic collections of these poets are: Mā warā' al-ghamām (behind the clouds) by Ibrāhīm Nājī, Shāti' al-ᶜrāf (the shore of conventions) and Ilā Jītā al-fātinah fī madīnat al-ahlām (to Jita, the beautiful, in the city of dreams) by al-Hamsharī (1908-1938), al-Mallāh al-tā'ih (the wandering sailor) by ᶜAlī Mahmūd Ṭahā, and Ayn al-mafarr (where can I run to?) by Mahmūd Ḥasan Ismāᶜīl. Abū Shādī (1892-1955) called for a new European literary approach. His collections Andā' al-fajr (the dews of dawn) (1910), Anīn wa ranīn (groans and ringing) (1925), Zaynab (1924), Misriyyāt (1924) incorporate a radical literary style and imagery.

This group encouraged all kinds of radical innovations; it was an independent school which produced many creative poets, who followed diverse poetic trends, such as Romanticism, Symbolism, Realism and Surrealism. The magazine of this group was also called Abūlū and was first issued in 1932. The name derives particularly from English Romantic references to Apollo as the god of poetry, as in Shelley's Hymn to Apollo and Keats's Ode to Apollo. In Jamā^{c}at Abūlū wa atharuhā fī 'l-shi^{c}r al-hadīth (Apollo group and its impact on modern poetry),[49] ^{c}Abd al-^{c}Azīz al-Dasūqī explains in detail the symbol of Apollo and the reason that the group was so called.

(3) AL-MAHJAR:

The third group which represents the Arabic Romantic movement is the Mahjar group in America; it includes Mikhā'īl Nuᶜaymah, Gibrān Khalīl Gibrān, Iliyā Abū Mādī and Amīn al-Rayḥānī. This group founded an association called Jamᶜiyyat al-rābiṭah al-qalamiyyah (the pen club) in New York in 1920, and al-ᶜUsbah al-Andalusiyyah (the Andalusian Association), in 1932. The brothers ᶜArābīlī established the first American Arabic journals, such as Kawkab Amrikā (the star of America), in New York in 1892. Mikhā'īl Nuᶜaymah's critical work al-Ghirbāl (the sieve) was published in America in 1923. This work supports the new literary approach of the Dīwān. It is as important a book to the Mahjar group as the book al-Dīwān to the Dīwān group, because it contains the fundamentals of the new Arabic Romantic theory. Gibrān's literary works, such as al-Arwāḥ al-mutamarridah (the rebellious souls), al-Ajniḥah al-mutakassirah (the broken wings), al-Mawākib (the processions) and The Prophet, which is written in English, had a considerable influence on the poetry of the Arab Romantics.

The Iraqi writers were in touch with the output of these Journals. They responded to them positively, because they were an open window on world literature. They contributed to this Journal with their Arabic versions of European poems,

contributed to other Arabic Journals, such as al-Risālah in Egypt, and al-Adīb, and al-Ādāb in Beirut. In "al-Shi^{c}r fī hayātī",(50) Nāzik mentions some of her articles published in al-Adīb and al-Ādāb:

بعد ذلك انصرفت الى كتابة ابحاث النقد الادبي متناولة الشعر العربي المعاصر بدراسات جديدة جدة [جدا sic] مثل «هيكل القصيدة» «و الجذور الإجتماعية لحركة الشعر الحر» و «الشعر والموت» و «منبر النقد». وكنت أنشر أبحاثي في مجلة «الاديب» ببيروت أولا ثم تحولت الى مجلة الاداب.

(After that I started to write works on literary criticism, treating contemporary Arabic poetry in quite new studies, such as "The structure of the poem", "The social roots of the free verse movement", "Poetry and death", and "The pulpit of Criticism". I used to publish my work at first in the journal al-Adīb, in Beirut, and then I changed to the journal al-Ādāb.)

The Iraqi Romantic poets responded to the calls of the Dīwān, Abūlū and Mahjar groups and were positively influenced by the new literary products in the journals of these groups. In the following chapters, we will give examples of this influence in detail.

In a written communication in Kuwait, 1984, Nāzik prided herself on her contribution to the journal al-Ādāb:

لقد صدرت مجلة الآداب عامي ١٩٨٣ و ١٩٨٤ احدى عشر عددا من اعدادها خاصة بي يكتب على كل منها (اعداد خاص بنازك الملائكة). فيها كلها دراسات من اساتذة الادب باقلام كبار الادباء العرب. وكبار الادباء الغربيين مثل كلود شيشون وارنولد توينبي وسواهما. ومازالت مجلة الآداب تصدر اعدادا خاصة بي. وهي الآن مجلة اسبوعية وتجدها في جميع العواصم العربية عدا الكويت.

(al-Ādāb issued 11 numbers, each entitled "a number devoted to Nāzik al-Malā'ikah", in 1983 and 1984. In all of them there are studies of my literary output written by the greatest Arab and western literary men, such as Claud Chichon [?], and Arnold Toynbee. The Journal al-Ādāb is still issuing numbers devoted to me. It is a weekly journal which you can find in every Arab capital except Kuwait.)

IRAQI ROMANTIC GROUPS AND JOURNALS:

Despite the fact that the Iraqi writers preferred to work individually, we find two literary groups:

1) Majmūᶜat al-Ihyā' (the Renaissance group) (19 ?) the leaders of which were al-Zahāwī, al-Raṣafī and al-Shabībī.

2) Jamāᶜat al-waqt al-ḍā'iᶜ (the group of the wasted time) (1940s), which included Buland al-Ḥaydarī, al-Sayyāb and al-Bayyātī. This group adopted the new literary conceptions of the Dīwān; and Apūlū groups; their education was English, and they were deeply influenced by English poetry.

Arab Romanticism, mainly the poetry of the Mahjarī poets and the Apūlū Group, was very much in vogue with the Iraqi Romantic poets in the forties. Nāzik al-Malā'ikah, Badr Shākir al-Sayyāb, ᶜAbd al-Wahhāb al-Bayyātī, and Buland al-Ḥaydarī wrote many poems introducing new themes and imitating other modern Arab poets in expressing themselves without breaking the traditional form of Arabic poetry.

The most remarkable Iraqi Romantic collections are: Badr Shākir al-Sayyāb's Azhār dhābilah (faded flowers), which was published in Egypt, by maṭbaᶜat al-Karnak, in 1947, and Asāṭīr

night), 1947, and Shazāyā wa ramād (splinters and ashes), Baghdad, matbaᶜat al-maᶜārif, 1949; ᶜAbd al-Wahhāb al-Bayyātī's Malā'ikah wa shayātīn (angels and devils), Beirut, Dār al-Kashshāf, 1950, and Abārīq muhashshamah (broken vessels), 1954; Buland al-Haydarī's Khafaqāt al-tīn (the throbbing of the dust), Baghdad, 1946.

The Iraqi Romantics were not only acquainted with Romanticism, but also with other literary movements in Europe, such as Symbolism, Realism, Social Realism, Surrealism, Aestheticism, Dadaism and Impressionism. Many Arab critics believe that the great poet should comprehend all literary doctrines. In an interview, in Kuwait University, in 1984, ᶜAbdah Badawī asserted "Every great poet should have all literary doctrines in his poetry." al-Sayyāb, for instance, was a Romantic at the beginning of his career, in Azhār dhābilah (faded flowers) (1943). Then he became a Symbolist in Asātīr (myths) (1950), in Haffār al-qubūr (the grave digger) (1952) and in al-Aslihah wa al-atfāl (the weapons and the children) (1955). Then in Shanāshīl bint al-Chalabī (the balcony of the daughter of al-Chalabi) (1963), he became a realist. Nāzik began as a belated Romantic in her first dīwān ᶜĀshiqat al-layl (the lover of night), then became a symbolist in Shajarat al-qamar (the moon tree), then turned to realism in some of her poems, such as Ghaslan li-'l-ᶜār, in which she raises an important issue in

NĀZIK'S KNOWLEDGE OF WORLD LITERATURE:

Nāzik was born in Baghdad on the 23rd of August, 1923, in a rich and well-educated family, which was called al-Malā'ikah -- one of the most important families in Baghdad; her father, Sādiq al-Malā'ikah was a teacher of Arabic Grammar; her mother was a poet, whose dīwān is entitled Unshūdat al-majd (the ode of glory) (1968). Her uncles are highly educated: the first is a doctor, and the second is a poet; his dīwān is entitled Irādat al-hayāt (the determination of life) (1963).(51)

Nāzik's Arabic and western education had a great influence on her ideology especially in the second stage of her life. Her poetry is a mirror that reflects her wide education in European literature -- English, American, French and German. In this section, we will focus on her English education more than on the Arabic, because it is the core of our subject. She studied English literature, especially poetry, academically and privately, from her youth until late age. She read the Arab Romantics, who themselves were influenced by European literature, particularly English poetry. Her acquaintance with the English Romantic poets comes from her reading of the primary and secondary sources. Her acquaintance with the French and the German Romantic poets derives from her reading of the Arabic and English versions of their works.

(1) KNOWLEDGE OF ARABIC LITERATURE:

At an early age Nāzik began reading Modern Arabic poetry, with its relationship to European literature. Among the Arab Romantics whom Nāzik read are: Iliyyā Abū Mādī, ᶜAlī Maḥmūd Ṭāhā, and Abū 'l-Qāsim al-Shābbī. In "Contemporary Poetess of Iraq" in The Islamic Review,(52) Ṣafā' Khulūṣī mentions the names of the Arab Romantic poets who had a considerable impact on Nāzik's poetry:

> ".... her poetry tends at times to be fantastic and heavily laden with allegories and figures of speech; this is done by influence of the Syro-American poets: Khalil Gibran, Michael Naᶜimah, Nasib ᶜAridhah and Iliyyah Abu Madhi. She has a special admiration for Iliyyah and his influence is discernible in some of her subjective poems. Another poet who shares the honour of influencing Nazik's poetry is the Egyptian Mahmud Hasan Ismaᶜil."

She derived the vocabulary of Ilā 'l-shāᶜir Kīts from al-Sayyāb's Ri'ah tatamazzaq (see chapter 3), and the rhymes and wording of Ughniyah (a Song) [st. 1 & 4]:

اسكتي يا أغاني الأمل

فالهوى قد رحل

* * *

ولمن أنت والمنشدون

رحلوا في سكون؟

والأسى، يا أغاني، ديون

دفعتها عيون

(Be quiet, O songs of hope! / For passionate love has departed .... / * * * / And whose are you, now that the singers have departed in silence / and grief, O songs, is a debt that eyes have paid.)

from al-Shābbī's al-Ṣabāḥ al-jadīd (the new morning) [st. 1]:

اسكني يا جراح واسكني يا شجون

مات عهد النواح وزمان الجنون

واطل الصباح من وراء القرون

(Be quiet, O wounds! Be quiet, O sorrows! / The epoch of lamentation and the time of madness have perished, / and morning has risen from behind the centuries.)

In an interview, in Kuwait, in 1984, Nāzik herself acknowledged the impact of the Arab Romantics on her poetry, and particularly that of Ṭāhā. She talked about her critical study of him, al-Sawmaᶜah wa 'l-shurfah al-hamrā' (the hermitage and the red balcony), in 1965. In this book, she studied Ṭāhā's poetry at two important stages of his career,

finding a deep conflict of morality at the first stage, and passionate sensibility at the second. In the previous sections, we have given comparative texts from Ṭaha's and Nāzik's poetry; in chapter 4, we will give more examples and examine the mythological names common to their poetry.

In a written communication in 1984, Nāzik was asked to give her opinion about certain other Arab, and particularly Iraqi, Romantic poets:

س: ما رأيك بكل من الشعراء الآتين؟

بدر شاكر السياب: شاعر مبدع

عبد الوهاب البياتي: شاعر مبدع

إيليا أبو ماضي: شاعر مبدع ولكنه فقد شاعريته في آخر حياته

علي محمود طه: شاعر مبدع

الهشري: شاعر مبدع مات شابا وشعره قليل لكن أثره وتأثيره كبير

جبران خليل جبران: شاعر مبدع له قصيدة واحدة فقط وهي المواكب

أبو شادي: شاعر ضعيف متكلف

العقاد: شاعر ضعيف متكلف

المازني: شاعر ضعيف متكلف

عبد الرحمن شكري: شاعر متوسط

الشابي: شاعر مبدع وكتب شعره مقبولة

(Question: What is your idea about each of the following poets, and how much do you admire them? Answer: 1) Badr Shākir al-Sayyāb; he is a unique poet; 2) ᶜAbd al-Wahhāb al-Bayyātī: he is a unique poet, 3) Iliyyā Abū Mādī: he is a unique poet, but he lost his talent towards the end of his life, 4) ᶜAlī Maḥmūd Ṭāhā: he is a unique poet, 5) al-Hamsharī: he is a unique poet, who died young. He wrote little in his last days. He was influenced by Keats, 6) Gibrān Khalīl Gibrān: he is a creative poet, who has one poem only, al-Mawākib, 7) Abū Shādī: he is a weak and poor poet, 8) al-ᶜAqqād: he is a weak and poor poet, 9) al-Māzinī: he is a weak and poor poet, 10) ᶜAbd al-Raḥmān Shukrī: he is a reasonable poet, 11) al-Shābbī: he is a creative poet; he wrote a reasonable amount of poetry.)

Nāzik has benefited not only from the Egyptian and the Lebanese Romantic poets, but also from the Iraqi pre-Romantic and Romantic poets. She echoes the titles of the poems of the Iraqi poets: al-Raṣāfī's al-Nā'imah fī 'l-shāriᶜ (she who sleeps in the street) and al-Armalah al-hazīnah (the sad widow), are recalled in Marthiyyat imra'ah lā qīmah lahā (an elegy of an unworthy woman); al-Sayyāb's Ḥaffār al-qubūr (the gravedigger) is recalled in Yuḥkā anna haffārayn .... (the story is told that two gravediggers ....)

The themes of al-Sayyāb's Qātil ukhtih (the killer of his sister) and Nizār Qabbānī's Ilā rajulin mā (to some man) are recalled in Nāzik's Ghaslan li-'l-ʿār. Like al-Sayyāb and Nizār Qabbānī, she discusses the morality of women, which is an important issue in the Islamic tradition. Her attitude towards this subject is liberal. Like al-Sayyāb, in Qātil ukhtih, she condemns man who allows himself to have freedom, but does not allow woman to have it [st. 2]:

ويعود الجلاد الوحشي ويلقي الناس
«العار؟» ويمسح مديته ـ «مزقنا العار»
«ورجعنا فضلاء، بيض السمعة أحرار»
«يا رب الحانة، أين الخمر؟ وأين الكأس؟»
«نادِ الغانية الكسلى العاطرة الأنفاس»
«أفدي عينيها بالقرآن وبالأقدار»
إملأ كاساتك يا جزار
وعلى المقتولة غسل العار

(And the wild executioner comes back, and meets people. / 'The shame!' and he wipes his knife — 'we have torn the shame up, / and we have returned virtuous, with spotless reputation and free. / O owner of the tavern! Where is the wine? Where is the cup? / Call the lazy and the scented-breathed prostitute. / I will sacrifice the Qur'an and the fates for her sake.' / Fill your cups, O butcher! / and leave the washing away of the shame to the dead woman!)

In stanza 6 of Qātil ukhtih, al-Sayyāb similarly highlights the double standards of the eastern man:

رباه ... نهلك وهو متكئ بين الكؤوس يداعب الأملا؟
يحني ... فيقتلها ... ويقتلني ظلما - ويجهل أنه قتلا؟
هيهات يجهل، لست أحسبه، لكن طرفك عنه قد غفلا!
أين العدالة، كيف تصرخ بي «جان»، وتشبع كفه قبلا!؟

(O my God ... we perish and he is lounging among the cups, jesting with hope! / He bends .... and kills her .... and kills me — unjustly —, and he does not know that he has killed! / It is impossible that he should not know; I do not think so. But your eye was unaware of him! / Where is justice? How can you shout at me, 'criminal!' when his hand is sated with kisses?)

The atmoshpere and the general theme of the two poems are parallel to Nizār Qabbānī's Risālah ilā rajulin mā (a letter to some man) [st. 2-5], in which he reveals the ill-treatment by eastern man of woman in his society:

يا سيدي!
أخاف أن أقول ما لدي من أشياء
.....
فشرقكم يا سيدي العزيز
.....

.....

كي يخاطب النساء ..

وشرقكم يا سيدي العزيز

يصنع تاج الشرف الرفيع .. من جماجم النساء ..

* * * *

لا تنزعج!

يا سيدي العزيز ..

.....

إذا أنا كشفت عن شعوري

فالرجل الشرقي .. لا يهتم بالشعر ولا الشعور

* * *

معذرة يا سيدي

إذا تطاولت على مملكة الرجال

فالأدب الكبير - طبعا - أدب الرجال

والحب كان دائما .. من حصة الرجال ..

.....

خرافة حرية النساء في بلادنا

فليس من حرية أخرى سوى حرية الرجال ..

(O sir! / I am afraid to tell all the things that are in my mind. / .... / For your east, my dear Sir! / .... / Uses the knife .. and the cleaver .. / .... / to talk to women .. / Your east, my dear Sir! / makes the crown of high honour .. / From the skulls of women. / * * * / Do not be disturbed, / My dear sir! / .... / if I reveal my feelings; / for the eastern man does not care for poetry or feelings. / * * * /

great literature is -- of course -- the literature of men .. / and love was, always, the province of men. / .... / The freedom of women in our society is a myth. / There is no other freedom but the freedom of men ..)

These three Arab poets protest against the eastern convention which encourages a man to kill his sister if she has a sexual relationship with another man. They are all brave and frank in arguing this matter in an eastern society, which gives freedom to men only and deprives women of it. In doing so, they imitate the American and European societies which approve of the freedom of man and woman alike.

(2) KNOWLEDGE OF ENGLISH LITERATURE:

Nāzik's English Education has had a direct influence on her poetry. She translates what suits her taste (see chapter 2), she imitates the titles, themes and imagery of certain English Romantic poems (see chapter 3), and she employs the mythological names that she comes across in English poetry (see chapter 4).

The direct influence of English Romantic poetry on Nāzik comes through her wide reading, when she was a student at Baghdad and Princeton Universities. Her study for the M.A. in Literary Criticism in the U.S.A., in 1954, helped her to know other literatures, such as American, English, German and French. She is acquainted with almost all the literary movements in European literature, especially Romanticism, Symbolism, Realism and Free Verse. It is not essential to our subject to discuss Nāzik's role in al-Shi^{c}r al-hurr (free verse). Therefore, we will focus on her role in Arabic/Iraqi Romanticism and trace its sources.

In Lamahāt min sīrat hayātī wa thaqāfatī,(53) Nāzik talks about her knowledge of English literature:

ثم انتقلت الى بغداد حيث بدأت حياتي العملية وانا طالبة في دار المعلمين

ficiency] اداء امتحان تقييم جامعة كمبرج تمنح بعده شهادة الـ
امستوى هذه الدراسة أعلى من ليسانس اللغة الانكليزية لان طالبة
تعودت في السنة الرابعة من فرع اللغة الانطليزية دخلت معي هذه الدو
--- ونجحت . وكان سرّ نجاحي انني اهملت فصلية العام بقراءة ع
من كتب الشعر والدراما ، في حماسة وشوق .

(My interest in English literature began when I was a student at Dār al-mu^{c}allimīn al-^{c}āliyyah .... In 1950 I entered a course in The British Council to study English poetry and modern drama, preparing for an examination held at Cambridge University for the Certificate of Proficiency; the level of that study was higher than the B. A. in English .... and I passed. The secret of my success was that I indulged in reading dozens of books about poetry and drama with great interest ....)

The influence of English post-Romantic poets in Nāzik's poetry is much less than that of the Romantics. The only two whose presence is prominent are T. S. Eliot [The Hollow Men and Little Gidding (see chapter 4)] and Christmas Humphreys [Avoca, in Poems of Peace and War (1941), which was translated into al-Nahr al-mughannī (the river, the singer) in 1952 [see Dīwān Nāzik al-Malā'ikah (1), Shajarat al-qamar, p. 563].

(A) THE SIGNIFICANCE OF PALGRAVE'S "THE GOLDEN TREASURY" IN ARABIC:

There are five important books which inspired the Arab poets to employ western concepts, imagery and myths in their poetry. These books are:

1) The Lyrical Ballads by Samuel Taylor Coleridge and William Wordsworth, 1798,

2) Biographia Literaria by Coleridge, 1814,

3) A Defence of Poetry by Percy Bysshe Shelley, written 1821 (published in 1840),

4) The Golden Treasury by Francis Turner Palgrave, 1861,

5) The Golden Bough by Sir James Fraser, 1911.

The impact of the first three of these books has been discussed in the previous sections; the significance of the fourth book will be discussed in the following section; the importance of the fifth book will be discussed in chapter 4.

In 1861, The Golden Treasury of the Best Songs and Lyrical Poems in the English Language was first edited by Francis

anthology, in that it offers a selection from all periods of English literature, but the selection is informed by a Romantic taste.

The Golden Treasury is the most important source from which English Romanticism emerged into Arabic poetry. Love poetry in this anthology helped the Arab Romantics to revive their ʿUdhrī poetry, which demonstrates how a European Romantic influence may result in the rediscovery of a native poetic tradition. This book helped to put the Arabs in touch with the English poets. They are much better acquainted with English Romantic poems, especially those included in The Golden Treasury, than with non-Romantic poems, because Romantic themes suit their taste. They read poets such as Wordsworth, Coleridge, Shelley, Keats and Byron more than Shakespeare, Milton and Gray.

The Arabs' acquaintance with the English poets was largely confined to those whose poems appear in The Golden Treasury, especially at the beginning of their contact with English literature. This does not mean that they did not read these poets outside this anthology.

In Tradition and English and American Influence in Arabic Romantic Poetry,(54) ʿAbd al-Hai talks about the importance of

"At this point, it is necessary to say a word about the formative influence of Palgrave's Golden Treasury on the young generation of the Egyptian poets of the Diwan group. It was not only a textbook in Madrasat al-muʿallimīn but also a popular anthology outside the school. Shukrī mentions it as one of the earliest sources of his knowledge of English poetry. To it, and to Byron and Shelley in particular, he attributes the importance he gave in his early poetry to emotion over artifice. This led him to the discovery of the semi-Platonic ʿUdhrī love poetry of the eight and ninth centuries. He even compiled an anthology of ʿUdhrī poetry to which he gave the title Dhakhīrat al-dhahab fī 'l-muntakhab min shiʿr al-ʿArab, that is, The Golden Treasury of Arabic Poetry: a Selection. The impact and importance of the Golden Treasury for the Dīwān group is reflected in the controversy over al-Māzinī's plagiarizing of a number of English poems, some of which, eg., Thomas Hood's 'The Death Bed', Edmund Waller's 'Go, lovely Rose' and Shelley's 'Love's Philosophy' are included in Palgrave's anthology. Pointing out these plagiarisms, Shukrī made several references to The Golden Treasury in a way which reflected its popularity among the poets and critics of his generation. Commenting on Shukrī's article, Aḥmad Zakī Abū Shādī, who was in England at the time, emphasized the

importance he attached to the anthology: 'Every literary man who knows English', he wrote, '... should give the Golden Treasury a prominent place in his library, because, in spite of its small size and inexpensive price, it anthologizes the best of English poetry ... it is widely spread wherever the English language is known.'"

In 1982, in al-Mu'aththarāt al-ajnabiyyah fī 'l-adab al-ᶜArabī 'l-hadīth (the foreign influences on modern Arabic poetry),(55) Ḥilmī Badīr identifies The Golden Treasury as the only source from which the Egyptians gained their knowledge of English poetry:

"... Because of the importance of this anthology it was put in the curriculum of some of the higher institutes in the first decades of the twentieth century .... The impact of The Golden Treasury on Egyptian literary men lasted from the beginning of the twentieth century the beginning of its second half. Although the Egyptian writers denied the impact of this anthology on them, the Arabic versions of its poems, published in the Arabic journals and periodicals show their great interest in the poems of the English Romantic school, from which Palgrave chose more poems than from any other schools .... Although the impact of this anthology was direct, to the extent that it became the essential source of English poetry for the Egyptians, it

paved the way for some of the curious literary men to go further and read more in English literature. Consequently the English long poems, like Byron's Childe Harold's Pilgrimage, Milton's Paradise Lost, and the critical studies of Coleridge, Spenser and Kipling were known to the Arabs, among whom were Muḥammad al-Sibāʿī and al-ʿAqqād. The impact of this anthology comprehended not only Arabic poetry, but also the Arabic novel, short story and play."

(B) THE INFLUENCE OF THE POEMS OF "THE GOLDEN TREASURY" ON NĀZIK'S POETRY:

Like other Arab Romantic poets, Nāzik was acquainted with The Golden Treasury. In "al-Shi^{C}r fī hayātī",(56) Nāzik refers to the time of her first acquaintance with this anthology:

وفي الكلية بدأنا نقرأ الشعر الانكليزي فقرأنا القسم الاول في كتاب "الذخيرة الذهبية" (Golden Treasury) في السنة الثالثة.

(And at the college we began reading English poetry; we read the first part in The Golden Treasury in the third year.)

In this section, we will chronologically list the translations of the poems that appear in Palgrave's The Golden Treasury, as listed by ^{C}Abd u l-Hai in Journal of Arabic Literature (1976), and by Jīhān Ra'ūf in Shīlī fī 'l-adab al-^{C}Arabī fī Misr (1970), in order to assess the extent to which the Arab Romantics were probably acquainted with The Golden Treasury.

(a) PRE-ROMANTIC POETS:

The pre-Romantic poets best represented by Palgrave are Shakespeare (34 poems), Milton (11) and Gray (8), and these are also the pre-Romantic poets best known in the Arab world. For the Arabs all three poets were assimilated within the Romantic Literary tradition. Shakespeare was regarded as the first Romantic, and Gray's Elegy was read as an archetypal expression of the Romantic cult of melancholy. It was Palgrave, surely, who encouraged the Arab poets to read the whole history of English poetry through Romantic eyes.

(1) WILLIAM SHAKESPEARE (1564-1616):

Shakespeare was well known to the Arab poets. His plays, especially Romeo and Juliet, fascinated Arab literary men. In Fusūl muqārinah bayn al-sharq wa 'l-gharb,[57] al-Ramādī expresses his belief that Shakespeare put the fundamentals of Romanticism into his Sonnets.

Shakespeare's works are admired by the Arabs and have been translated many times, more than any other English literary works. The Arab's love of Shakespeare may be due to their belief that Shakespeare is of Arab origin. In his chapter "The Arabs and Shakespeare" in Modern Arabic Literature and the

"Dr. Khulūsī .... claims .... that he solved the so-called mystery of the authorship of the plays (Shakespeare's). His conclusions are that Shakespeare was himself an Arab or else he absorbed much of the Arab culture, and that his travels must have brought him into Egypt and much of the Mediterranean Arab world. His argument is that, apart from Shakespeare's love of the Arabs (e. g. Othello and The Prince of Morocco) and everything Arab (like e. g. Arab horses) .... If you divest Shakespeare's work of all Arab elements, says Dr. Khulūsī, you will be left with very little indeed."

Palgrave gives thirty four poems and sonnets of Shakespeare. ʿAbd al-Ḥai lists the Arabic versions of sixteenth plays: 1) Othello (prob. 1880), 2) Romeo and Juliet (1898), 3) Macbeth (1900), 4) Hamlet (1902), 5) Coriolanus (1912), 6) Julius Caesar (1912), 7) King Henry V (1913), 8) King Henry VI (1913), 9) The Merchant of Venice (1914), 10) Pericles Prince of Tyre (1924), 11) King Lear (1927), 12) The Taming of the Shrew (1932), 13) The Tempest (1933), 14) As you like it (1944), 15) Antony and Cleopatra (1945), 16) Twelfth Night. In addition to that he lists eleven Sonnets, and a single poem -- Venus and Adonis (1914).

In a written communication, in Kuwait, in 1984, Nāzik boasted

في سنة ١٩٥٤ اشتغلت للماجستير في الأدب المقارن في جامعة ولاية ماديسن ولاية ويسكونسن وخلال ذلك قرأنا شكسبير سنة كاملة لم نترك فيها مسرحية له لم نقرأها وقد تابعت هذا المقرر في قسم الأدب مع الأستاذة مادلين دوران وهي أستاذة متمكنة من شكسبير وتملك القدرة على الشرح والتعمق والتعبير.

(In 1954, I worked for the Master's degree in Comparative Literature, at Wisconsin University, in Madison, in Wisconsin state. During that time we read Shakespeare for a complete year. We did not leave any Shakespearean play unread. I had joined a course in English Literature with Madeleine Doran (?), who is a competent specialist in Shakespeare; she has the ability to understand and explain in depth.)

In "al-Shi^{c}r fī ḥayātī", Nāzik claims that she translated a sonnet of Shakespeare that she refers to as Time and Love, but she did not get it published. She also informs us that she read his play A Midsummer Night's Dream:(59)

وفي السنة الرابعة قرأنا مسرحية شكسبير «حلم منتصف ليلة صيف» وقد أحببت الشعر الانكليزي أشد الحب وترجمت الى الشعر العربي «سونيتا» لشكسبير هي «الزمن والحب».

(And in the fourth year, we read Shakespeare's play "A Midsummer Night's Dream". I loved English poetry very much, and I translated into Arabic verse a Sonnet of Shakespeare called "Time and Love")

A Midsummer Night's Dream and Time and Love do not appear in The Golden Treasury. According to ᶜAbdu l-Ḥai, A Midsummer Night's Dream had been translated into Arabic, by Sayyid ᶜAlī Ḥasan, in the first volume of Abūlū in 1933. Nāzik came across these works in Dār al-muᶜallimīn al-ᶜāliyah and later in her higher studies in America, as she asserts in her biographical notes "al-Shiᶜr fī ḥayātī" (see above), and Lamaḥāt min sīrat ḥayātī wa thaqāfatī:(60)

أما الأدب الانكليزي فقد بدأت عنايتي به وأنا طالبة في دار المعلمين العالية يوم كنا نقرأ شعر شكسبير Sonnets

(My interest in English Literature began when I was a student in Dār al-muᶜallimīn al-ᶜāliyah, on the day when we were reading the poetry of Shakespeare (The Sonnets).)

(2) JOHN MILTON (1608-1674):

To the Arab Romantics, Milton's place comes next to Shakespeare. He was first introduced to Arab readers as early as 1886, in an anonymous article in al-Muqtataf, with translations of a few lines from Paradise Lost. In this article, Milton's blindness and his Paradise Lost are compared to al-Maʿarrī's blindness and his prose fantasy Risālat al-ghufrān (the message of forgiveness).(61)

There are eleven poems of Milton available in The Golden Treasury. ʿAbdul-Ḥai lists versions of ten of Milton's poems: 1) "On Shakespeare", 2) Sonnet vii, 3) Sonnet viii, 4) Sonnet xvi, 5) Sonnet xix, 6) "On Time", 7) "On the Death of a fair Infant of a Cough", Stanza 1, 8) Paradise Lost [Book 1], 9) Lycidas. Lycidas is the only poem that appears both in The Golden Treasury and in ʿAbdul-Ḥai's list. Paradise Lost is in ʿAbdul-Ḥai's list, not in The Golden Treasury. Nāzik became acquainted with Paradise Lost when she was a student in Dār al-muʿallimīn al-ʿāliyah:(62)

وفي تلك الاثناء كنت أقرأ المطولات الانكليزية مثل (The Prelude) لوردزورث ومثل (Paradise Lost) لميلتون و (Childe Harold's Pilg-rimage) لبايرون وسواها وقد أحببتها ورحت أتحدث الى أخي نزار حول رغبتي في نظم مطولة عربية وقد أحب نزار فكرتي وفي عام ١٩٤٥

(At that time, I was reading the English long poems: Wordsworth's The Prelude, Milton's Paradise Lost and Byron's Childe Harold ... and the like. I loved them and told my brother Nizār about my wish to compose a long poem; and he loved my idea. In 1945, I began composing my long poem Ma'sāt al-hayāt.)

This suggests that Arab literary men's knowledge of Milton's poems was not confined to the poems listed in The Golden Treasury; it came also from other sources: text books, Arabic versions of English poems, etc.

(3) THOMAS GRAY (1716-1771):

In The Golden Treasury, there are eight poems of Gray. ᶜAbd ul-Hai lists two of them only: 1) nine versions of the Elegy, and 2) one version of "On the death of Mr. Richard West".

Gray's Elegy was translated into Arabic more than ten times. The melancholy spirit and the theme of death in this poem attracted modern Arab poets, because it was more suited to their taste than other themes (see chapter 2).

Two of Gray's poems have a significant presence in Nāzik's poetry; Elegy written in a Country Church-yard, and Ode on a Distant Prospect of Eton College. The first has clearly much more importance for Nāzik than the second; it has had a considerable impact on her poetry. In chapter 4, we will give an example of Nāzik's borrowing the theme of the final two lines of the second poem. In the following chapter, we will study Nāzik's version and other Arabic versions of Gray's Elegy. We will also trace the influence of this version on Nāzik's early poetry.

(b) THE ROMANTIC POETS:

In The Golden Treasury, Palgrave represents the poems of Coleridge, Wordsworth, Keats, Shelley and Byron: 2 poems of Coleridge, 41 poems of Wordsworth, 11 poems of Keats, 22 poems of Shelley and 8 poems of Byron. Most of these poems have been rendered into Arabic.

Nāzik read Wordsworth, Coleridge, Shelley and Byron at the age of 19.(63) Her early poetry is very much influenced by the poetry of Keats, Shelley, and Byron.

(1) SAMUEL TAYLOR COLERIDGE (1772-1834):

There are fewer versions of Coleridge's poems in Arabic than of those of Wordsworth, Keats and Shelley; the Arab critics concentrate on his philosophical ideas on imagination more than on his poems (see above).

Palgrave selects only two poems of Coleridge: 1) Love, 2) Youth and Age. ʿAbd u l-Ḥai does not include these poems; he lists 6 poems, two versions of: 1) Kubla Khan, 2) The Rime of the Ancient Mariner; and single versions of: 1) Work Without Hope, 2) Dejection: an Ode, 3) Epitaph, 4) Sonnet to the Moon.

We have not found much trace of Coleridge's philosophical concepts in Nāzik's poetry or critical studies. His poems have less presence in her poetry than the poems of other English Romantic poets. In chapter 4, we will study the similarity between Coleridge's Kubla Khan and Nāzik's Salāt ilā Blāwtus; ilāh al-dhahab (a prayer to Plutus, the god of gold).

(2) WILLIAM WORDSWORTH (1770-1850):

Wordsworth is known among the Arabs as the poet of nature; his philosophical notions in the preface to The Lyrical Ballads were adopted by them.

> "Wordsworth's Arabic reputation probably depended mainly on Palgrave's Golden Treasury in which he was represented by more poems than any other poet in the anthology. However, he was considered more of a 'bard' than a great romantic lyric poet. 'He was a thinker, 'says an Apollo contributor, 'a philosopher who receives his inspiration from Nature and glories, and reveals the mysteries locked in her treasuries.' As 'the poet of nature' (shā^{c}ir al-tabī^{c}ah), the pantheistic element in his poetry was read in terms of a mysticism concerned primarily not with nature in itself but with nature as a visual manifestation of a divine spirit, or God."(64)

The Arab Romantics' view of Wordsworth, as a pantheist and a mystic of nature, ^{c}Abd u l-Hai believes, derives from the late Victorian critics, such as Stopford A. Brooke's essay "Wordsworth the Poet of Nature".(65)

Forty-one poems of Wordsworth are included in The Golden Treasury; ^{c}Abd u l-Hai gives the Arabic versions of 22 of

them: single versions of: 1) "She dwelt among the untrodden ways", 2) Written in Early Spring, 3) Scene in Venice, 4) Elegiac Stanzas Suggested by a Picture of Peele Castle, 5) To a Butterfly, 6) The Solitary Reaper, 7) London 1802, 8) "The World is too much with us", 9) To Toussaint L' Ouverture, 10) The Tables Turned, 11) Yarrow Visited, 12) Nature and the Poet, 13) The Education of Nature; 2 versions of 1) To the Cuckoo, 2) Sonnet: "It is a beauteous evening, calm and free", 3) "She was a Phantom of delight"; 3 versions of: 1) Lucy Gray, or Solitude, 2) Ode on Intimations of Immortality, 3) and Composed Upon Westminister Bridge; and 4 versions of The Daffodils.

In al-Shi^{c}r fī hayātī,(66) Nāzik admits that she wrote her long poem Ma'sāt al-hayāt in emulation of the English long poems, among them Wordsworth's The Prelude (see above) and The Excursion.

(3) JOHN KEATS (1795-1821):

Keats is well known in the Arab literary world, but his reputation is less than Shelley's.

> "A similar, though faint, mystical strain was read into Keats's poetry. This seems to have been the only element that redeemed his reputation among the Arab Romantics in the thirties. Endymion, perhaps because of its proximity to Shelley's Alastor, was rather popular; though the two lines which were often cited, outside their context in 'Ode on a Grecian Urn', the poem in which they occur, were: 'Beauty is truth, truth beauty, - that is all / Ye know on earth, and all ye need to know.' Beauty (al-Jamāl) as an essential attribute of Truth (al-Haqq) in Islamic mysticism won Keats the title of shāʿir al-haqq wa 'l-jamāl."(67)

In The Golden Treasury, Palgrave presents 11 poems of Keats. ʿAbd ul-Hai lists 6 of them; single versions of: 1) "Bards of Passion and of Mirth", 2) "In a drear-nighted December", 3) Happy Sensibility, and 4) Ode to Autumn; he also refers to many versions of the same poem, such as: 1) three versions of "Bright star! would I were steadfast as thou art", 2) three versions of Ode to a Nightingale, 3) two versions of La Belle Dame sans Merci.

Keats's poems have a significant presence in Nāzik's poetry. In an interview, in 1984, Nāzik admits her admiration of Keats's poetry, and her preference of Keats to Shelley.

In chapters 3, we will study the presence of Keats's odes: 1) Ode to a Nightingale, 2) Ode on Melancholy, 3) Ode to Psyche, 4) Ode to Autumn, 5) Ode to Apollo, 6) Ode on Indolence; as well as his poems: 1) Endymion, 2) Hyperion, 3) Lamia, 4) Eve of St. Agnes, 5) Sleep and Poetry, and 6) Why did I Laugh Tonight? in Nāzik's poetry. In chapter 4, we will study the common myths in the poetry of Keats and Nāzik.

(4) PERCY BYSSHE SHELLEY (1792-1822):

Shelley's reputation in the Arab world was at its peak in the thirties; thereafter it declined, because of the increase in the number of Arab students of modern poetry and critical theories in European and American Universities. The Arab attitude is encapsulated in the following quotation: "Shelley is a skylark wrapped in celestial light singing its unpremeditated song of unearthly passion."(68)

In Shīlī fī 'l-adab al-ᶜArabī fī Misr (Shelley in Arabic literature in Egypt),(69) Jīhān Ra'ūf regards Luwīs ᶜAwad's Brūmithiyūs Talīqan (Prometheus Unbound), in 1947 as:

> "the best book written about Shelley's position in Arabic literature; the author, who is a specialist in English literature, gives a complete introduction to Shelley, English Romanticism, and the myth of Prometheus; he has translated successfully Shelley's Prometheus Unbound; it was part of his study in England. He has also translated Adonais and Shelley's introduction to the poem. The two versions are distinctive with their short and precise comments on Shelley's relation with the Ancient Greek myths, which the Arabs knew little about."

In this book,[70] Jīhān Ra'ūf includes a list of the Arabic versions of ten poems of Shelley that appear in The Golden Treasury. She notes single versions of: 1) Invocation or Song, 2) Stanzas written in Dejection near Naples; 2 versions of: 1) "Music, when soft voices die", 2) The Poet's Dream, 3) Lines to an Indian Air or the Indian Serenade, 4) "One word is too often profaned", 5) A Lament, 6) To the Night and 7) The Flight of Love, 8) To the Moon; 4 versions of Lines written in the Euganaean Hills.

ᶜAbd ul-Hai lists: 1) a single version of "A widow bird sate mourning for her love"; 2) two versions of "Music, when soft voices die", and of To the Night; 3) three versions of Ode to the West Wind; 4) four versions of To the Moon, 5) nine versions of To a Skylark, and of Love's Philosophy.

Jīhān Ra'ūf lists the journals that contain translations of Shelley's poems: al-Sufūr(1919), al-Siyāsah al-usbūᶜiyyah (1926), al-Risālah (1933), Abūlū (1933), al-Adīb, and Majallat al-ᶜāmilīn fī 'l-naft (1966).[71]

Shelley's mythological references in Queen Mab, The Witch of Atlas, Adonais, A Hymn to Apollo, and On the Medusa of Leonardo Da Vinci recur in Nāzik's poetry more frequently than

Keats's. The counterpart of Shelley's Witch's in Nāzik's poetry is the Jinniyyah, who is the dominant mythical character in her poetry. His Ode to the West Wind has a strong presence in her Uqhniyah li-'l-insān (a song to man) (1) (see chapter 3). His mythological poems have a considerable impact on Nāzik's poetry (see chapter 4).

(5) GEORGE GORDON LORD BYRON (1788-1824):

For Arab Romantics, Byron comes in the third position after Shelley and Keats. The Arabic versions of his poems are fewer than those of Shelley and Keats. Byron's poetry expresses satanic rebellion and religious doubts.

In The Golden Treasury, we find eight poems of Byron; ᶜAbd ul-Hai lists the Arabic versions of six of them: 4 versions of "When we two parted", 2 versions of "The Prisoner of Chillon", single versions of: 1) "There be none of Beauty's daughters", 2) Don Juan, 3) "And thou art dead, as young and fair", 4) "She walks in beauty" and 5) "Oh! snatch'd away in beauty's bloom". In ᶜAbd ul-Hai's list, we notice certain cantos and stanzas of Childe Harold's Pilgrimage, especially, Canto the fourth, and the stanzas on the ocean (see chapter 2).

Byron's poems have less presence in Nāzik's poetry than those of Keats and Shelley. Her reading of Childe Harold's Pilgrimage inspired her to write her long poem Ma'sāt al-hayāt, as she states in her diary (see above). She translates the passage on the ocean of the fourth canto (see chapter 2). Byron's mythological names in Cain and The Age of Bronze are represented in Nāzik's poetry (see chapter 4).

(3) KNOWLEDGE OF AMERICAN LITERATURE:

Nāzik started her education in American Literature when she was chosen by the American Rockefeller Association to study literary criticism for a year. In Lamahāt min sīrat hayātī wa thaqāfatī (glimpses of my biography and education), Nāzik talks about her study at Princeton University; she prides herself on being the only woman in an American male university:(72)

وكانت هذه الرحلة تمتد عاما وقد أوفدتني اليها مؤسسة روكفلر الامريكية واختارت لي ان ادرس النقد الادبي في جامعة برنستن في نيوجرزي بالولايات المتحدة، وهي جامعة رجالية ليس في تقاليدها دخول الطالبات فيها، ولذلك كنت الطالبة الوحيدة، وكان ذلك يثير دهشة المسؤولين في الجامعة كلما التقى بي أحدهم في أروقة المكتبة أو الكليات. وقد أتيحت لي في هذه الفترة الدراسة على أساطين النقد الادبي في الولايات المتحدة مثل ريتشرد بلاكمور، والن تيت، ودونالد ستاوفر، وديلمور شوارتز وكلهم أساتذة لهم مؤلفات معروفة في النقد الادبي كما عرفوا بابحاثهم في مجلات الجامعات الامريكية وسائر الصحف الادبية .... وكان سفري الى وسكونسن عام ١٩٥٤ واستغرق اعداد الماجستيرفي الادب المقارن سنتين كتبت خلالها مذكرات أدبية كثيرة سجلت فيها ملاحظاتي على الكتب التي قرأتها والاشخاص الذين تعرفت اليهم وعشت بينهم في تلك الفترة كما احتوت على ارائي المفصلة المركزة في المرأة الاميركية. ومع هذا كله، كنت في مذكراتي أغوص غوصا عميقا في تحليل نفسي ....

(That trip lasted a year. The American Rockefeller Association sent me on it to study literary criticism at

Princeton University in New Jersey in the United States of America. It is a male university, and it is not in its traditions to admit female students; I was therefore the only female student. This surprised the people in charge of the university, whenever one of them met me in the corridors of the library and the colleges. At that time, I had the opportunity to be taught by scholars of Literary Criticism in the United States of America, such as: Richard Blackmur, Alan Downer, Donald Stauffer and Delmore Schwartz. All of them were scholars who wrote well-known books on literary criticism; they were also known by their studies which were published in the journals of the American Universities .... And my journey to Wisconsin was in 1954 .... It took me two years to prepare for the Master's degree in Comparative Literature. There I wrote much of my literary biography, in which I recorded my notes on the books I read and the people I met in that period. It also included my detailed opinions on the American woman. In addition to all this, I was engaged in deep analysis of myself in my autobiography ....)

The influence of American poetry on Nāzik's poetry is less than that of English. We have only found four examples: from Henry Wadsworth Longfellow's poem she borrows the mythological name 'Hiawatha'; she employs this name in Li-nakun asdiqā' (let us be friends) [st. 5] as a symbol of salvation (see chapter 4). She imitates the rhymes of Edgar Allan Poe's

Ulalume in al-Jurh al-ghādib (the angry wound). She may take the name Eldorado from his poem of that name; she employs it in Suwar wa tahwīmāt amām adwā' al-murūr (images and drowsiness in front of the traffic lights) (see chapter 4) as a symbol of hope and perfection. She perhaps uses Ernest Hemingway's novel The Old Man and the Sea as a source for the fish in La^{c}nat al-zaman as a symbol of time and her fear of experiencing sexual desires (see chapter 4).

In "Safahāt min mudhakkaratī",(73) Nāzik refers to Arthur Miller's play Death of a Salesman. She studies comparatively the characters of Willie Loman in Miller's play, Mr. Solness in Ibsen's play Bygmester Solness (The Master Builder), and Oreste in Sartre's play Les Mains Sales (The dirty hands) (see below). Loman differs from Solness and Oreste in that he is an ordinary person; he is not creative and ambigous like Solness, nor is he a saviour like Oreste. All he wants is to make his family happy and to feel that he has relationships with other people. Nevertheless, he fails. She takes pity on him when he plants the seeds in the garden at night, because this scene reminds her of her poem al-Khayt al-mashdūd fī shajarat al-sarw (the thread fastened to the cypress tree):(74)

لقد تألمنا أشد التألم ونحن نرى ويللي يزرع حبوبا في الحديقة ليلا.
ماذا في هذا ولماذا يبكينا؟ لأنه رمز لعدم قدرته على أي شئ اخر.
لقد استفاد المؤلف من هذا العمل التافه في تلك اللحظة الدرامية.

لـقد تألمنا أشد التألم ونحن نرى ويللي يزرع حبوبا في الحديقة ليلا. مـاذا في هـذا ولـماذا يبكينا؟ لأنه رمز لعدم قدرته على أي شئ اخر. لـقد استفاد المـؤلف من هذا العمل التافه في تلك اللحظة الدرامية. عـندما وهذا يشبه ما صنع بطل قصيدتي «الخيط المشدود في شجرة السرو» سمع أن حبيبته قد ماتت. لقد شغل ذهنه بخيط تافه مشدود في شـجرة.

(We have been greatly distressed, seeing Willie planting seeds in the garden at night. What is wrong with this? Why does this make us cry? Because this is a symbol of his inability to do anything else. The author has turned to good account this trivial job at that dramatic moment. And this resembles what the hero of my poem "The thread fastened to the cypress tree" does; when he hears that his beloved has died. He occupies his mind with a trivial thread, which is fastened to a tree.)

(4) KNOWLEDGE OF FRENCH LITERATURE:

The presence of French writers in Nāzik's poetry and critical works is much less than that of the English and the American. She studied French in 1953, in the Iraqi Institute, and privately with her brother. In Lamahat min sīrat ḥayātī wa thaqāfati,[75] Nāzik boasts of her knowledge of French:

عام ١٩٤٩ بدأت بدراسة اللغة الفرنسية ، في البيت ، مع أخي ...
الفرنسية من دون مدرس ، وذلك اعتماداً على كتاب انكليزي
هذه اللغة ... وواصلنا تعلمها حتى أصبحنا نقرأ فيها كتب الشعر والنثر
والفلسفة . وفي عام ١٩٥٢ دخلت دورة في المعهد العراقي فرأينا فيها نصوصاً
من الأدب الفرنسي مثل قيصر الفونس دوديه وموباسان ومسرحيات
موليير ، ولكن لفظي بهذه اللغة بقي رديئاً حتى اليوم

(And in 1949, I began to study French, at home, with my brother .... we studied French without a teacher, depending on a book which taught this beautiful language; we persevered in learning it until we were able to read books of poetry, criticism and philosophy. In 1953, I joined a course at the Iraqi Institute, in which we read texts from French literature, such as Daudet, Maupassant, and the plays of Moliere; however, my pronunciation of this langauge has remained poor to this day.)

She developed her knowledge of French in her higher studies in comparative literature, in the U. S. A.:[76]

وأتاح لي موضوع الأدب المقارن أن أستفيد من اللغات الأجنبية التي أعرفها خاصة الانجليزية والفرنسية

(And the subject of Comparative Literature allowed me to make use of the foreign languages I knew, especially English and French.)

In an interview, in 1984, Nāzik claimed that she wrote many critical studies on French writers, but unfortunately they are unpublished, except that on Sartre's play Les Mains Sales. In the second volume of her Dīwān, in her collection, Shajarat al-qamar (the moon tree) [st. 1], in 1952, she translates Prosper Blanchemain's [?] poem الشيخ ربيع (Old man spring):

إنه الشيخ ربيع
ذلك الشيخ المرح
ذو الثياب الخضر والوجه البديع
والجبين المنشرح
كلما طافت خطى نيسان بالدنيا أطلا
من كوى غرفته عذبا طروبا
هاتفا: «أهلا، وسهلا ...
مرحبا نيسان! قد حان لنا أن نظهرا
ونجوب الأرض وديانا وبيدا وسهوبا
في رداء أخضرا.»

(It is the Sheikh spring, / That cheerful Sheikh / With green clothes, a wonderful face / And a joyful forehead; / Whenever the steps of April wander round the world, he appears / From the little windows of his room -- sweet and merry, / Calling:

"Welcome! ... / Welcome April! It is time for us to appear / And wander round the earth -- valleys, deserts and plains / In green gowns.)

In her chapter "Mahādhīr fī tarjamat al-fikr al-gharbī" in al-Tajzī'iyyah fī 'l-watan al-'Arabī (words of warning about translating western thought),[77] Nāzik warns Arab translators not to translate every literary work they come across. She asks them to be careful to select literary works which are suitable to the Arabic taste. Otherwise, the translator will bring alien values to Arab culture. She gives many examples of Arabic translations from French literature, which include trivial philosophical notions about life. She quotes short statments from Andre Malraux's novel La Condition Humaine (the human condition), Albert Camus's novel L'etranger (the outsider) and Jean Paul Sartre's play Les Mouches (the flies). These statments are considered by her as offensive to Arab thought. Malraux, in La Condition Humaine, believes that "Man can always find horror in the depths of his soul, whenever he needs to see deeply". Oreste in Sartre's Les Mouches addresses his god, saying: "You are God and I am free". These phrases reveal the western individual's new attitudes towards social values. These attitudes are not suitable to the Arab individual. In "Ṣafahāt min mudhakkarātī",[78] in her notes on Sartre's play Les Mouches (the flies), she only quotes the dialogue between Jupiter, Oreste and Electra because she finds it quite interesting.

(5) KNOWLEDGE OF GERMAN LITERATURE:

Although Nāzik claims that she knows German grammar, certainly her knowledge of German literature comes largely through English and French translations. In "al-Shi^{c}r fī ḥayātī", she boasts of her knowledge of many languages: Latin, French and German:(79)

وكنا أنا ونزار صديقين نقرأ الشعر الانكليزي معا. وقد درسنا اللغة اللاتينية واللغة الفرنسية وقواعد اللغة الالمانية معا

(And Nizar and I were friends, reading English poetry together. We studied Latin, and French, and German grammar together.)

In her introduction to Ma'sāt al-ḥayāt,(80) she acknowledges the influence of Schopenhauer's pessimistic philosophy of life and death on her early poetry:

وسرعان ما بدأت قصيدتي وسميتها: «مأساة الحياة» وهو عنوان يدل على تشاؤمي المطلق وشعوري بأن الحياة كلها ألم وإبهام وتعقيد. وقد اتخذت للقصيدة شعارا يكشف عن فلسفتي فيها هو هذه الكلمات للفيلسوف الالماني المتشائم «شوبنهاور»: (لست أدري لماذا نرفع الستار عن حياة جديدة كلما أسدل على هزيمة وموت. لست أدري لماذا نخدع أنفسنا بهذه الزوبعة التي تثور حول لاشئ؟ حتام نصبر على هذا الالم الذي لاينتهي؟ متى نتذرع بالشجاعة الكافية فنعترف بأن حب

الحياة أكذوبة وأن أعظم نعيم للناس جميعا هو الموت؟)، والواقع أن تشاؤمي فاق تشاؤم شوبنهاور نفسه، لأنه -- كما يبدو -- كان يعتقد أن الموت نعيم لأنه يختم عذاب الإنسان.

(I soon began on my poem, which I called Ma'asāt al-hayāt; its title indicates my absolute pessimism and my feeling that life is all pain, obscurity and complexity. I took as an epigraph for the poem, to reveal my philosophy in it, these words of Schopenhauer, the German pessimistic philosopher: "I do not know why we should raise the curtain on a new life, whenever it is lowered on defeat and death. I do not know why we deceive ourselves with this hurricane that rages round nothing. How long shall we endure this endless pain? When shall we arm ourselves with sufficient courage to confess that the love of life is a lie and that the greatest blessing for all mankind is death?". In fact, my pessimism is more than that of Schopenhauer himself, because, it seems, he believed in death as a blessing which puts an end to man's anguish.)

In fact, her pessimism is quite different from that of Schopenhauer himself. For her, there is nothing which is more tragic than death; she has held this attitude towards death from her early youth to late age.

Nāzik may derive her knowledge of Schopenhauer from the Arabic critical studies of Schopenhauer's philosophy. Examples of these are the articles of Yūsuf Ḥannā in al-Siyāsah

al-usbūᶜiyyah, entitled "Sharḥ falsafat Shūbinhūr li-'l-ᶜallāmah Ūrwin Ūdmān" (explanation of Schopenhauer's philosophy, by the scholar Orwen Odman [?]). These articles sum up Schopenhauer's philosophy.(81)

In "Ṣafaḥāt min mudhakkarātī",(82) she talks about Nietzsche's philosophy of pain and happiness:

قال نيتشه:

الالم عميق ولكن الفرح أعمق وأعمق. لماذا؟ لأن القدرة على الفرح قدرة مبدعة واسعة تشمل الوجود كله. أما القدرة على الحزن فهي دائما فردية.

(Nietzsche says: "pain is deep, but happiness is deeper and deeper. Why? Because the power of happiness is a creative and wide power that contains the whole of existence, whereas the power of sorrow is always individual.")

In "al-Shiᶜr fī ḥayātī", in her comments on Shaẓāyā wa ramād, justifying her preference for emotion over virtue, Nāzik cites Nietzsche:(83)

"ما قيمة فضيلتي إن كانت لم تستطع أن تجعل مني انسانا عاطفيا؟"

(What is the value of my virtue if it cannot make me an emotional person?)

(6) KNOWLEDGE OF GREEK AND LATIN LITERATURE:

As well as her English, French and German Education, Nāzik studied Greek and Latin literature. She studied them at Maʿhad al-Funūn al-Jamīlah (the institute of fine Arts), and developed her knowledge of them in her higher studies in America, and later privately. She even claims that she speaks and reads Latin fluently (see chapter 4). In Lamahāt min sīrat hayātī wa thaqāfatī, she boasts of her knowledge of Latin:(84)

وانتميت الى صف اللغة اللاتينية وبدأت احفظ الجمل تلك
القوائم التي لاتنتهي من حالات الأسماء وتصاريفها وتصريفات الافعال
وسواها مما يعتبر من اصعب ما يعرفه طلبة اللغات . وقد بقي حب اللغة
اللاتينية في دمي حتى اليوم ، وما زلت اقتني كتب الشعر اللاتيني وأحاول
ان أقرأها كما وجدت مراعاً . واتذكر انني بعد شهرين من بدئي لدراسة هذه
اللغة اصبحت اكتب مذكراتي بها ، كما نظمت نشيداً لاتينياً على نغمة
الاغنية المشهورة [At the Balalica] وكان من الطبيعي ان يكون النشيد
بدائياً ساذج الصياغة فقد كنت لم ازل طالبة مبتدئة . ولقد واصلت
دراسة اللغة اللاتينية سنوات كثيرة وحدي مع دون استاذ عباقرة
القواميس ، ثم دخلت صفاً منها في جامعة برنستن بالولايات المتحدة
درسنا فيه نصوصاً للخطيب الروماني شيشرون . . . . والواقع ان
أحد في اللغة اللاتينية نفسها سحراً يجتذب كياني كله ولست أعرف سر
هذا الافتتان بلغة يكرهها الطلبة عادة وينفرون منها اشد النفور .

(And I joined the Latin class and began to memorize with enthusiasm those endless lists of nominal cases and their declensions, verbal conjugations and the like; this is regarded as one of the hardest things for the students of language departments to know. The love of Latin is still in my blood to this day. I still buy books of Latin poetry and try to read whenever I am free. I remember that two months after I began to study this language, I started writing my diary in Latin, to the tune of the famous song At The Balalaika. Naturally the ode was primitive and simple in form, since I was still an elementary student. I continued studying Latin for many years privately by myself without a teacher, with the help of dictionaries. Then I joined a class in Latin at Princeton University in the United States in which we studied texts of the Roman orator Cicero .... Actually I found a magic in Latin itself that attracts my whole being. I do not know the secret of this infatuation with a language which is usually disliked and very violently eschewed.)

In this autobiography,(85) Nazik talks about her admiration of Catullus:

وقد أعجبت أشد الاعجاب بشعر الشاعر اللاتيني كتالوس وحفظت مجموعة من القصائد له ما زلت أترنم بها أحيانا في وحدتي فأجد سعادة بالغة في ترديدها.

(I greatly admired the poetry of the Latin poet, Catullus and I memorized a group of his poems. I still recite them occasionally and I find happiness in doing so.)

The conflict of love and hatred in Nāzik's poetry is similar to that of Catullus's poem "odi et amo" (I hate and I love), which is one of the most famous of all his love lyrics. She yearns for a passionate love but her educational upbringing prevents her from experiencing this kind of love. This creates a conflict of heart and mind in her inner self. Her overweening attitude in love is probably the main reason for her frustration. This frustration produces two contradictory feelings in her; she loves and hates at the same time [st. 1]:

أحب .. أحب .. فقلبي جنون وصورة حب عميق المدى

.....

وأكره أكره قلبي لهيب وصورة مقت كبير كبير

(I love .. I love .. my heart is madness and vehemence of deep-extending love. / .... / I hate, I hate, my heart is a flame and vehemence of great, great hatred.)

She instinctively responds to love but she denies it. She speaks about her passion and herself as two separate things [st. 3 & 4]:

أريد وأجهل ماذا أريد أريد وعاطفتي لا تريد

* * *

.....

أريد وأنفر، أي جنون حياتي؟ أي صراع رهيب؟

(I want and I do not know what I want; I want and my passion does not want. / * * * / .... / I want and reject. What madness is my life? / What horrible conflict?)

compare:

Odi et amo: quare id faciam, fortasse requiris.

nescio, sed fieri sentio et excrucior.

(I hate and love / Well, why do I, you probably ask /

I do not know, but I know it's happening and I am tortured.)

In chapter 4, we will study Nāzik's Greek and Roman mythology in detail.

(6) KNOWLEDGE OF SCANDINAVIAN LITERATURE:

In Scandinavian literature, Nāzik read the English versions of Henrik Ibsen's plays Gengangere (Ghosts), written in 1881, and Bygmester Solness (The Master Builder), written in 1892. In "Ṣafaḥāt min mudhakkarātī",(86) she writes notes on the main characters in these two plays. From the first play, she mentions a single character only -- Manders; she talks about him very shortly, quoting his ideas about happiness:

إن حنين الناس الى السعادة في هذه الحياة علامة تدل على روح التمرد

(The longing of people for happiness in this life is a sign which suggests the spirit of rebellion.)

From the second, she talks about the innocence, frankness and bravery of Hilde Wangel, the fear of Mr Solness and the negative side of his wife Aline, and the relation between the three characters; she also mentions two other characters in the play, Rafner and Kaya.

In chapters 2, 3 and 4, we will study comparatively the poetry of Nāzik, Keats, Shelley and Byron. We will also discuss where necessary any other possible influences of English, American and Arab poets on Nāzik's poetry. In the following chapter, we will discuss the significance of the Arabic translations of English poems, and their role as a first step to influence.

NOTES:

(1) Harvey, P. The Oxford Companion to English Literature (4th. ed.), p. 706.

(2) Jost, F. Introduction to Comparative Literature, p. 105.

(3) Lu'lu'ah, ᶜA. Mawsūᶜat al-mustalah al-naqdī, p. 161.

(4) Ra'ūf, J. Shīlī fī 'l-adab al-ᶜArabī fī Misr, p. 21-2.

(5) Furst, L. Romanticism (2nd ed.), p. 3-4.

(6) al-Hāwī, I. al-Rūmānsiyyah fī 'l-shiᶜr al-Gharbī wa 'l-ᶜArabī, p. 11-12.

(7) al-Ramādī, J. Fusūl muqārinah bayn adabay al-sharq wa 'l-qharb, p. 92.

(8) ibid., p. 93.

(9) al-Malā'ikah, I. "Ta'ammulāt fī 'l-rūmānsiyyah", al-Aqlām, Baghdad, vol. 8, March 6, 1970, p. 26.

(10) ibid., p. 25.

(11) a written communication from Nāzik al-Malā'ikah, in Kuwait, 12/4/1984.

(12) al-Malā'ikah, N. al-Tajzī'iyyah ...., p. 161.

(13) ibid., p. 160-1.

(14) Preminger, A . Princeton Encyclopedia of Poetry and Poetics (enlarged edition), pp. 663 & 717.

(15) Harvey, P. The Oxford Companion to English Literature, p. 706.

(16) Sherwood, M. Undercurrent of Influence ...., p. 13.

(17) Ra'ūf, J. Shilī fī 'l-adab al-ᶜArabī fī Misr, p. 33.

(18) Semah, D. Four Egyptian Literary Critics, p. 14-5, quoting from ᶜAbbās Maḥmūd al-ᶜAqqād's Sāᶜāt bayn al-kutub (3rd.), Cairo, 1950, p. 510.

(19) al-Malā'ikah, N. al-Tajzī'iyyah ...., p. 160.

(20) ibid., p. 165.

(21) ibid., pp. 167-8.

(22) ibid., p 168.

(23) Shelley, P. B. A Defense of Poetry, edited by A. S. Cook, pp. 34, 45 & 46.

(24) See also Keats's poem "'Tis the witching time of night"

(25) ᶜUṣfūr, J. "Ramziyyat al-layl; qirā'ah fī shiᶜr Nāzik al-Malā'ikah", Nāzik al-Malā'ikah: dirāsah fī 'l-shiᶜr wa 'l-shāᶜirah, edited and compiled by ᶜAbd ᶜAllāh al-Muhannā, p. 515.

(26) ibid.

(27) ibid.

(28) Shukrallah, Kh. The Poetry of ᶜAbd al-Wahhab al-Bayyati [Ph. D. thesis], p. 46.

(29) ibid. p. 47.

(30) ibid.

(31) ᶜAlwān, ᶜA. Taṭawwur al-shiᶜr al-ᶜArabī ...., p. 364.

(32) Semah, D. Four Egyptian Literary Critics, p. 8.

(33) ibid., p. 17, quoting from Biographia Literaria, vol. 2, edited by J. Shawcross, O. U. P. , London, 1965, pp. 10 & 16, and Muḥammad Badawī. Coleridge... Cairo, Dār al-Maᶜārif, 1958?, pp. 158-9.

(34) ᶜAlwān, ᶜA. Tatawwur al-shiᶜr al-ᶜArabī ...., p. 364.

(35) Coleridge, S. T. Biographia Literaria, vol. (1), edited by J. Shawcross, p. 202.

(36) ibid.

(37) Shelley, P. B. A Defence of Poetry, edited by A. S. Cook, p. 2.

(38) Rollins, H. The Letters of John Keats (1814-1821), p. 184.

(39) Wordsworth, W. The Lyrical Ballads, edited by Alun Jones and William Tydeman, p. 36.

(40) al-Malā'ikah, N. "al-Shiᶜr fī ḥayātī", al-Majallah al-ᶜArabiyyah li-'l-thaqāfah, vol. 4, March, 1983, year 3, p. 189.

(41) ead. al-Tajzī'iyyah ...., p. 160.

(42) al-Jayyusi, S. Trends and Movements ...., vol. 1, p. 181.

(43) ibid., vol. 1, p. 182.

(44) ibid. p. 190.

(45) ibid. pp. 189 & 191.

(46) ibid., vol. (2), pp. 472-3.

(47) ᶜAlwān, ᶜA. Tatawwur al-shiᶜr al-ᶜArabī ..., pp. 399-404.

(48) Semah, D. Four Egyptian ...., p. 56.

(49) al-Dasūqī, ᶜA. Jamāᶜat Abūlū ..., pp. 341-4.

(50) al-Malā'ikah, N. "al-Shiᶜr fī ḥayātī", al-Majallah al-ᶜArabiyyah li-'l-thaqāfah, vol. 4, March, 1983, year 3, p. 192.

(51) al-Muhannā, ᶜA. (ed.) Nāzik al-Malā'ikah; dirāsah fī 'l-shiᶜr...., p. 696, quoting from Ṭabānah, Aḥmad

Badawī. Adab al-mar'ah al-ᶜIrāqiyyah, Cairo, 1948, p.69.

(52) Khulusi, S. "Contemporary poetess of Iraq", The Islamic Review, vol. 38, June, 1950, p. 40-5.

(53) al-Malā'ikah, N. Lamaḥāt min sīrat ḥayātī wa thaqāfatī, (holograph), p. 8.

(54) ᶜAbdul-Ḥai, M. Tradition and English ...., p. 5.

(55) Badīr, H. al-Mu'aththarāt al-ajnabiyyah, p. 152-154.

(56) al-Malā'ikah, N. "al-Shiᶜr fī ḥayātī", al-Majallah al-ᶜArabiyyah li-'l-thaqāfah, vol. 4, March, 1983, p. 187.

(57) al-Ramādī, J. D. Fuṣūl muqārinah ...., p. 92.

(58) Badawī, M. Modern Arabic Literature and the West, p. 191-2 (Badawi does not mention the titles of Khulūṣī's articles on Shakespeare; he only gives the numbers of the journals these articles were published in: Ahl al-naft, 1955, al-Maᶜrifah, nos. 38-43.

(59) al-Malā'ikah, N. "al-Shiᶜr fī ḥayātī", al-Majallah al-ᶜArabiyyah li-'l-thaqāfah, vol. 4, March, 1983, year 3, p. 187.

(60) ead. Lamaḥāt min sīrat ḥayātī wa thaqāfatī (typescript), p. 8.

(61) ᶜAbdul-Ḥai, M. Tradition and English ...., p. 24.

(62) al-Malā'ikah, N. "al-Shiᶜr fī ḥayātī", al-Majallah al-ᶜArabiyyah li-'l-thaqāfah, vol. 4, March, 1983, year 3, p. 188.

(63) an interview with Nāzik in Kuwait, in 1984.

(64) ᶜAbdul-Ḥai, M. Tradition and English ..., p. 34.

(65) ibid., 35.

(66) al-Malā'ikah, N. "al-Shiᶜr fī ḥayātī", al-Majallah al-ᶜArabiyyah li-thaqāfah, vol. 4, March, 1983, year 3, p. 187.p. 188.

(67) ᶜAbdul-Ḥai, M. Tradition and English ...., pp. 37-8.

(68) id. "Shelley and the Arabs: an Essay in Comparative Literature", Journal of Arabic Literature, vol. iii, 1972. p. 81.

(69) Ra'ūf, J. Shilī fī 'l-adab al-ᶜArabi fī Misr, pp. 406-8.

(70) ibid., pp. 414-421.

(71) ibid., p. 74.

(72) al-Malā'ikah, N. Lamaḥāt min sīrat ḥayātī wa thaqāfatī, (typescript), pp. 8-9 & 10.

(73) ead. "Ṣafaḥāt min mudhakkarātī", in al-Ahrām (newspaper), Friday, August 5, 1966, pp. 13.

(74) ibid.

(75) ead. Lamaḥāt min sīrat ḥayātī wa thaqāfatī (holograph), pp. 7-8.

(76) ibid.

(77) ead. al-Tazī'iyyah ...., p. 154.

(78) ead. "Ṣafaḥāt min mudhakkarātī", in al-Ahrām, Friday, August 5, 1966, p. 13.

(79) al-Malā'ikah, N. "al-Shiᶜr fī ḥayātī", al-Majallah al-ᶜArabiyyah li-thaqāfah, vol. 4, March, 1983, year 3, p. 187.

(80) ead. Dīwān (1), p. 6-7 (the introduction).

(81) Ḥannā, Y. "Sharḥ falsafat Shūbinhūr li-'l-ᶜAllāmah Ūrwin Ūdmān", al-Siyāsah al-usbūᶜiyyah;
no. 223, year 5, Saturday, June 14, 1930, p. 14;
no. 226, year 5, Saturday, July 5, 1930, p. 9;
no. 230, year 5, Saturday, August 2, 1930, p. 9;
no. 232, year 5, Saturday, August 16, 1930, p. 4.

(82) al-Malā'ikah, N. "Ṣafaḥāt min mudhakkarātī", al-Ahrām, August 5, 1966, p. 13.

(83) ead. "al-Shiᶜr fī ḥayātī", al-Majallah al-ᶜArabiyyah li-thaqāfah, vol. 4, March, 1983, year 3, p. 191.

(84) ead. Lamaḥāt min sīrat ḥayātī wa thaqāfatī, (holograph), p. 7.

(85) ibid., 7.

(86) ead. "Ṣafaḥāt min mudhakkarātī", al-Ahrām, August 5, 1966, p. 13.

CHAPTER TWO

TRANSLATION AS A FIRST STEP TO INFLUENCE

ARABIC TRANSLATIONS OF ENGLISH POETRY:

Arabic translations of English poetry played an important role in the growth of the language of Arabic Romantic poetry: "....the 'poetic pressure' of a poem produces an influence in the language into which the poem is translated."(1) Translation encouraged a radical recasting of the traditions of Arabic poetry, not only in its content, but also in its form. In encouraging a reaction against the conventional fixed rhyme and measure of traditional Arabic prosody, it paved the way for free verse.

Salīb al-Masīh (the cross of the Messiah) (1830), by an anonymous translator, is regarded as the earliest translation:

> "a pamphlet of twelve hymns in twenty four pages, done into Arabic by an anonymous translator and printed by the C. M. S. in 1830. In 1836, a new reprint of 200 copies was made by the American mission in Beirut .... Salīb al-Masīh .... is a transposition of I. Watt's 'Crucifixion of the World'"(2)

MOTIVES FOR TRANSLATING ENGLISH POETRY:

There were many motives that encouraged the Arabs to translate European poetry. They had a strong desire to be in touch with world literature, in order to be aware of the social, political and psychological affairs of other nations. Naturally, they began to study French and English literature, because French and English were officially taught at school. There were two main motives for translation of English poetry into Arabic:

1) the demand of theatres for dramatic texts, which Arabic poetry could not provide. Translations of Shakespeare's plays at the beginning of this century were largely due to the demand of the theatres.

2) the demand of schools for poetic translation because English was compulsory in schools.

In a written communication,(3) Nāzik gives the motives that encouraged her to translate poetry:

الدافع الى الترجمة هو اعجابي بالشعر الذي اترجمه وذلك يجعلني احب
ان انقله الى العربية شعرًا ليقرأه القارئ العربي ويستمتع به. كما
انني احب لذة في نظم هذا الشعر بالعربية. وانا لم اترجم الا ما قصائد
قليلة جدًا تحولت مصرفة الى التعبير عن نفسي بشعري انا لا بشعر
من الشعراء.

كل قصيدة ازجمها أصبغ عليها ألوان المرحلة الشعرية التي اعيشها لذلك
ان الترجمات في (عاشقة الليل) تحمل الوان شعري وصوره انا بي
انا وهذه صفة كل ترجمة دقيقة لابد ان تحمل اكثير من روح مترجمها لذلك
ان ترجمة فتزجيرالد لرباعيات الخيام فتزجيرالدية اكثر منها خيامية.

(The motive for translating is my admiration of the poetry I translate. This makes me wish to transfer it into Arabic in verse so that the Arab reader may read it and enjoy it. I myself also find pleasure in composing this poetry in Arabic. I have translated only a very few poems and I have been engaged in expressing myself through my own poetry, not through the poetry of other poets. I tinge every poem I translate with the colour of the poetic phase that I am living in. That is why my translations in <u>ʿĀshiqat al-Layl</u> consists of the colours of my poetry and the images of my thoughts. This is the quality of every precise translation, which must bear much of the spirit of its translator. That is why the translation by Fitzgerald of al-Khayyām's quatrains is Fitzgeraldian more than Khayyamian.)

In <u>al-Tajzīʾiyyah fī ʾl-watan al-ʿArabī</u>,(4) Nāzik condemns bad translation; she gives many examples to show its bad effects on the reader:

1) many foreign words have been taken into Arabic, such as: فوكلور Folklore, ايديولجية Ideology, أكاديمية academy, كلاسيك Classic ميتافيزيكية Metaphysics, بيوروقراطية Bureaucracy, تكنيك Technique, ليبرالية Liberalism, ديمقراطية Democracy, إمبيريالية Imperialism, تلفزيون Television, راديو Radio, تلفون Telephone, غرامافون Gramophone, and so on. She wishes that these words were arabicized, and not simply transliterated. She argues that if Arab writers simply borrow western vocabulary, the Arabic language will inevitably lose its vitality.

2) the use of various aspects of Latin syntax has been adopted, such as: the multiplicity of things possessed dependent on a single possessor, which leaves one or more words hanging in a non-separable form; the separation of the possessed and the possessor by alien words, since the combination is regarded as equivalent to one word; introducing the predicate (حال) before its subject, thus putting it in a case for which there is so far no justification; and the piling up of things possessed, each dependent on the one following. All these things are incorrect in Arabic syntax and should be avoided.

3) the use of another particular aspect of Latin syntax has crept in the postponement of the verb in the sentence, so that it is preceded by many adverbial and prepositional phrases and conjunctions.

4) the use of European idioms has become common. Examples of this are: إنسحب بانتظام (to make an orderly withdrawal), السوق السوداء (black market) الحرب الباردة (cold war) مؤتمر القمة (summit conference). She does not disapprove absolutely of borrowing foreign metaphors; she only warns the translators against incorrect devices in Arabic.

5) the frequent use of parenthetical clauses, the separation of the subject from the predicate by many words, and the use of very long sentences confuse the reader.

6) reading weak translations has a detrimental effect on the readers; the practice of translation ought to be consistent with the preservation of the purity of Arabic.

7) bad translations prevent Arabic being enriched by new and useful expressions. For example, the bad translation of the Bible has resulted in odd expressions creeping into Arabic.

Whatever the fault of individual translations, Nāzik insists, the practice of translation is necessary and beneficial. She believes that the Arabs should benefit from western intellectual and social matters; as we enriched western literature with the works of famous Arab scientists and writers, we should benefit from their works too:(5)

وقد يكون من المفيد .... أن نتذكر ان الغرب حين يعطينا فكره مترجما إلى لغتنا انما يرد إلينا اليوم بعض ديونه المتراكمة القديمة فكم قد أخذ في غابر القرون عن ابن سينا وابن الهيثم وابن رشد والغزالي ومحي الدين بن عربي وابن خلدون وسواهم من أعلام الفكر العربي. ثم ان حاجتنا العربية المعاصرة إلى دراسة الفكر الغربي تكاد لاتقل عن حاجتنا إلى دراسة الفكر العربي نفسه.

(It may be useful .... to remember that when the West gives us its thought translated into our language, it is only now repaying us some of it acculumated old debts. How much has it taken in past centuries from Ibn Sīnā, Ibn al-Haytham, Ibn Rushd, al-Ghazālī, Muḥyī al-Dīn b. ᶜArabī, Ibn Khaldūn, and other great names in Arab thought! Our contemporary Arab need to study western thought is hardly less than our need to study Arabic thought itself.)

Despite the difficulty of translating poetry, there are many Arabic versions of English, American and French poems. In "A Bibliography of Arabic Translations of English and American Poetry (1830-1970)" in the Journal of Arabic Literature,(6) ᶜAbd u l-Ḥai produces a valuable list of Arabic versions of English and American poems, in which he explains the inevitable incompleteness of his findings:

> "Although every care has been taken to make this bibliography a complete one, it is difficult to claim that this has been achieved. Arabic translations of foreign

> poetry have appeared not only in literary, or, generally, cultural reviews, periodicals, newspapers and popular weeklies, but also in sport magazines, industrial and agricultural bulletins, and even underground publications scattered over more than ten countries in the Arab east. Moreover, some of these 'translations' are too blurred to be identified with any particular original text. These factors introduce an almost unavoidable element of tentativeness in the present bibliography."

Among those whose poems have been translated into Arabic are: Matthew Arnold, Blake, Brooke, E. B. Browning, Byron, Donne, T. S. Eliot, Gray, Hardy, Jonson, Keats, Kipling, Longfellow, Larkin, Pound, Pope, C. Rossetti, Scott, Shakespeare, E. Sitwell, Tennyson, Whitman, Wilde and Wordsworth. It is beyond our scope to mention every translation listed by ᶜAbd ul-Hai. Here we will concentrate on the Arabic versions of Gray's Elegy and Nāzik's Version of Byron's address to the ocean.

(A) NĀZIK'S AND OTHER ARABIC VERSIONS OF GRAY'S ELEGY:

The Elegy was considered by the Arabs as a pre-romantic personal lyric. They did not insist on its place within a distinctively 18th century poetic tradition. Arab writers saw in the Elegy a melancholia, a tendency to pessimism that had been part of their cultural heritage from as far back as pre-Islamic times, and consequently felt a degree of affinity with what the poem seemed to them to be saying. In "A Bibliography of Arabic Translations of English and American Poetry"(7) ᶜAbd u l-Hai lists nine Arabic versions of Gray's Elegy:

1) Ḥāfiẓ, ᶜAbbās. "Marthiyah ᶜalā maqbarat qaryah" (an elegy in a village graveyard) in al-Balāgh al-usbūᶜī, Vol. iii, no. 107, 3rd of April, 1929, pp. 10-11.

2) Andrāūs, Fū'ād. "Marthiyah fī finā' kanīsah bi-'l-rīf" (an elegy in the courtyard of a church in the countryside) in al-Siyāsah al-usbūᶜiyyah, Vol. iv, no. 174, 6th of July 1929, p. 11.

3) al-Hamsharī, Muḥammad. "Marthiyah kutibat fī finā' kanīsat qaryah" (an elegy written in the courtyard of a village church) [V], al-Siyāsah al-usbūᶜiyyah, Vol. iv, no 209, 8th of March 1930, pp. 21 & 25.

4) Maḥmūd, Ḥasan Muḥammad. "Marthiyah nuẓimat fi sāḥat kanīsah", (an elegy composed in the courtyard of a church), in Abūlū , Vol. ii, no. 8, April 1934, pp. 703-706.

5) al-Ṭanṭāwī, ᶜAlī and Ḥaydar al-Rikābī [?]. "Marthiyat Jrāy", (Gray's Elegy) in al-Risālah, Vol. iv, no. 178, 30 February 1936, pp. 1967-8.

6) Mandūr, Muḥammad. "Marthiyah fī maqbarah rīfiyyah", (an elegy in a country graveyard) in al-Risālah, Vol. viii, no. 342,. 22 January 1940, pp. 131-134.

7) al-Malā'ikah, Nāzik. "Marthiyah fī maqbarah rīfiyyah" (an elegy in a country graveyard) in ᶜĀshiqat al-layl, 1945, pp. 190-207.

8) Gibriyāl, Zākhir. "Marthāt bayn maqābir qaryah" (an elegy among the graves of a village) in al-Shiᶜr (Cairo), December 1964, pp. 39-44; February 1965, pp. 117-125; March 1965, pp. 98-110, 10.

9) Maḥmūd, Maḥmūd. "Marthiyah maktūbah fī finā' kanīsah rīfiyyah" (an elegy written in the courtyard of a country church) in al-Adab al-Ingilīzī (Cairo), pp. 222-229.

We can add two other versions to ᶜAbd u l-Ḥai's list:

1) al-Muṭṭalibī, Ḥārith. "Marthāt kutibat fī maqbarat kanīsah rīfiyyah", al-Aqlām, vol. 2, November, 1969. pp. 48–50.

2) Khaṭṭāb, ᶜIzzat ᶜAbd al-Majīd. "Tarjamah ᶜArabiyyah li-marthiyat al-shāᶜir al-Ingilīzī Tūmās Jrāy", in Majallat kulliyat al-Ādāb, Riyadh, vol. 3, 1973-4, pp. 227-247.

ᶜAbd ul-Ḥai actually asserts that there are ten Arabic versions of the Elegy. What he gives as the tenth version is an Arabic version of Gray's Sonnet on the Death of Mr Richard West:

> "Ten translations of his poem 'An Elegy in a Country Churchyard' exist in Arabic. It is the only poem by which Gray's reputation is established in Arabic. For the Arab romantic poets, the poem was certainly more than a pre-romantic poem; it was considered as firmly rooted, not in the neo-classsical conventions of language, as it probably is, but in the romantic vision of an isolated self torn by its deeply felt metaphysical concerns with life and death. If any tension exists between vision and language in Gray's poem, it is resolved in the Arabic translations. The maturest of them is the one made by Nāzik al-Malā'ikah, as a young poetess."(8)

Nāzik is one of those who admire the melancholy mood of the Elegy; she translates it freely; she changes the imagery and the themes now and then to suit her native landscape, and her

personal ideas about life and death, wealth and poverty. The principal theme in the Elegy, according to her, is that death is the end of rich and poor alike.

Of the two Arabic verse translations that I have seen, Nāzik's version is the most complete; al-Muṭṭalibī gives a verse translation of only the first fourteen stanzas, in a regular quatrain form, in which all four lines rhyme. Andrāus and Maḥmūd provide more or less comprehensive prose versions. Nāzik modifies and adapts a certain amount, but every stanza is at least represented. She felt, as she reveals, such an affinity with the melancholy atmosphere of the Elegy, that she was inspired to produce, as one of her earliest works, a version, or rather an adaptation of it. The vocabulary that we encounter in this adaptation becomes a notable feature of her subsequent poetry:

> "Words like al-ḥuzn and al-Ka'ābah, with their various derivatives form a recurrent element of her diction. In .... ʿAshiqat al-layl, in which her translation of the 'Elegy' is printed, they occur one hundred and ninety times; and in the version of the 'Elegy' alone not less than twenty times. Used with such abundance, they evoke an atmosphere of melancholy which permeates the whole of her book."(9)

In 1929, Fū'ād Andrāus rendered the Elegy, with a short historical introduction:

> "Gray was immersed for seven years in the writing of his Elegy. This piece is perhaps the most widely disseminated poem in the English language, and the secret behind this tremendous circulation is that it expresses feelings and thoughts in which all share equally .... Gray's Elegy treats such matters, and when it studies them, it does not discuss them in an elevated philosophical language, but in a simple, easy style, in which there is no affectation or mannerism. The poet bestows on it a breath of his feeling of true humanity and comprehensive compassion. He directs his imagination towards the poor, ignoring the imposing tombs of the great in the church, giving his attention exclusively to 'the old heaps' spread about in the yard outside. Here a question occurs to him, which is the core of his theme, the question of the greatness and courage of the sleeping villagers in their past lives. He does not try to find, and cannot find, an answer to this question, even though an answer would mitigate the sharpness of the pain that thinking of the question inflicts on him. However, he articulates the question, in all its terrible awesomeness and splendor, in a language that penetrates hearts, and

> with a deep vehement passion that has brought up for us this pearl, which has become a living part of the language."(10)

Andrāūs's version maintains the original themes and imagery of the Elegy with a few modifications. Unlike Nāzik's, al-Muṭṭalibī's versions, but like Maḥmūd's, it is written in prose. It consists of thirty paragraphs, rendering the thirty-two stanzas of Gray's Elegy.

In Abūlū (1934), Ḥasan Muḥammad Maḥmūd rendered the Elegy in ten paragraphs, with a short introduction:

> "This poem is considered the most eloquent elegiac poem ever in English poetry because it portrays human emotions about life, and contains a clear exposition of the truth of the philosophy of death."(11)

He quotes A. F. Higton to the effect that:

> "What pours upon our mind of Gray's imaginings among the graves scattered in the church-yard is not far removed from the mental horizon of the ordinary man, but it is formulated in a profoundly humanitarian language, which the soul of man aspires to use but is unable to do so."(12)

Each paragraph is more or less devoted to a particular theme. Thus they vary in length.

In 1945, Nāzik wrote her version in thirty—three quatrains.(13) This is an independent poem. The other versions are much closer to the original.

THEMES AND INTERPRETATIONS:

The theme of the Elegy may perhaps be summed up thus: death is the common end of all, and the only consolation is to be remembered, if only for a short while and by only one person. Gray's reflections on the advantages and disadvantages of fame and obscurity are incidental ornaments to this theme.

In Nāzik's version, these ornaments assume a greater importance. She sees the poem as more of a social critique; she stresses the benefits of poverty more than she does the disadvantages. The whole of stanzas 16, 17, 18 and 19 refer to these benefits, except the first and last lines of stanza 16. In the Elegy, Gray balances the advantages and disadvantages; in Nāzik's version we do not find this balance. Her sympathy with the poor seems to control her emotions so that she does not stress the advantages of wealth:

فهم حيث لا مجالس لا تصفـ ـيق حيث المحيا هدى وسلام

(They are where there are no assemblies and no applause, where life is true religion and peace.)

غير أن الشقاء أخمد في دنـ ـياهم الإثم والأذى والغرورا

فاذا هم ولا جرائم تدمي الا رض من حولهم ولا تدميرا

(But wretchedness extinguished in their world crime, harm and pride. / Here they are with no crimes reddening the earth around them, and no destruction.)

وهو الفقر رد أنفسهم بيـ ـضا من الشر والاذى والحقود

(It was poverty that made their souls clean of evil, harm and malice.)

ولقد أمضوا الحياة بعيديـ ـن عن النار واحتدام الصراع

.....

عبروا وادي الحياة سكوتا مغرقي العمر في صفاء الطباع

(They lived their life far away from the fire and the blaze of conflict. / .... / They passed along the valley of life in quietude, submerging their days in serenity of nature.)

Nāzik appears to consider that Gray depicts poverty as a blessing, in that it brings the poor 'peace', 'mercy', 'pure feelings', 'quietude' and 'serenity of nature', without noticing that they are also represented as being at a disadvantage compared with the rich:

حرمتهم أيدي القضاء نعيم الـ ـعيش وأستعبدتهم الآلام

(The hands of destiny deprived them of happiness of life, and sufferings enthralled them.)

وهم البائسون أرضهم قفـ ـر وأيامهم طوى وسقام

(They were the wretched ones; their land was desert, and their days were hunger and illness.)

In fact, Gray does not imply that the poor are happy and satisfied with their life; he implies that they do not have the opportunities that the rich have, so that their 'lot' forbids them to do what the rich do.

The complexity of the syntax of stanzas 16, 17, & 18 may have contributed to Nāzik's misrepresentation. For instance, it is far from obvious that 'lot' is the subject of all three stanzas; she appears to have disguised her non-comprehension of this by constructing her version rather loosely, by making the subject variously القضاء (fate) [st. 16], الشقاء (misery) [st. 17], الليالي (the nights), and الفقر (poverty) [st.18].

The verb 'Forbade' in Line 67:

Forbade to wade through slaughter to a throne,

is replaced by negative clauses in Nāzik's version [st. 17], with no attribution of causation:

فاذا هم ولا جرائم تدمي الار ض من حولهم ولا تدميرا

لم يخوضوا الحروب سعيا الى المجـ ـد ولم يعرفوا الدم المهدورا

(There they are with no crimes which make the earth bleed around them, and no destruction. / They did not embark on war in order to gain glory, and they did not know shed blood.)

This line is scarcely a faithful representation of the original, but the next line is very wide of the mark indeed; Gray says that the lot of the poor forbids them to 'shut the gates of mercy on mankind,' whereas Nāzik renders it as:

والليالي مدت لهم سبل الرحـ ـمة فاستعذبوا الشعورا الطهورا

(The nights have stretched out for them the paths of mercy, and they found pure feelings sweet.)

The interpretations in the other two versions are perhaps more faithful to the original. Andrāūs concentrates on the idea of 'fortune', repeating the word الحزن (sorrow) three times in stanzas 15, 16 and 17:

لقد حال حظهم دون أن يبرز منهم من يحملون المجامع على الإعجاب والتهليل

(Their fortune prevented the emergence of any from among them who could sway assemblies to admiration and acclamation.)

ولكن الحظ لم يقف عثرة في سبيل نمو فضائلهم فحسب، فقد حدد جرائمهم وقيد رزائلهم فهو الذي حال بينهم وبين الخوض في بحار من الدماء في سبيل الحظوة بتاج، وهو الذي منعهم من أن يغلقوا أبواب الرحمة في وجه البشر؛

(But fortune did not only hinder the growing of their virtues; it also confined their crimes and restricted their vices, for it was that which prevented them wading in seas of blood to

gain a crown, and it was that which stopped them closing the doors of mercy in the face of human beings.)

الحظ هو الذي منعهم من أن يكتموا صوت الحق في صدورهم ويطفئوا حمرة الخجل الذي لا يكتم ويملأوا هياكل المترفين وأرباب السطوة بالبخور يحرقونه على نار القريض.

(It is fortune that prevented them concealing the voice of truth in their breasts, extinguishing the blush of shame which cannot be concealed, and filling the temples of the rich and the lords of pride with incense, which they burn on the fire of poetry.)

Mahmūd uses the word الدهر (Time/fate) instead of 'fortune':

لقد وقف الدهر دونهم جميعا، وأمات فضائلهم قبل أن يقوي غصنها اللدن، وانما أبقى جرائمهم في ثبت الذكريات، ومنعهم من أن يسيروا وسط لجة الدماء المهراقة الى العرش،

(Time stood in the way of all of them, and made their virtues die before their (virtues) gentle branch became strong, and only preserved their crimes in the index of their memories; it prevented them walking to the throne in the midst of the depths of shed blood.)

Although, in general, Mahmūd renders Gray accurately, he appears to have misunderstood 'but their crimes confined' in the above passage, just as he has misunderstood 'and shut the gates of mercy on mankind':

وأغلق أبواب الشفقة والرحمة فلم يدر الانسان كيف يلجها

(And it closed the doors of compassion and mercy so that no one knew how to enter them.)

In Nāzik's version, 'Ambition' [st. 8] is rendered as الساخرون (the mockers), and 'Grandeur' [st. 8] as الاغنياء (the rich), and as أهل السمو والجاه (the people of rank and consequence) in al-Muṭṭalibī's. They are undifferentiated, although multiple, as شرف التجار وفخامة السلطة وجلال السطوة (the dignity of merchants, the eminence of potentates and the sublimity of power) in Andrāūs's, as سادة الدنيا وحكامها وملوكها وأقيالها (the lords, governors, monarchs and chiefs of the world) in Maḥmūd's.

'The paths of glory' [st. 9] is rendered as كل ما في الحياة ينهي الى القبر (everything in life leads to the grave) in Nāzik's version, as سبل المجد تنتهي في التراب (the paths of glory end in dust) in al-Muṭṭalibī's, as ولا تنتهي سبل المجد الا الى اللحد (the paths of glory end only in the grave) in Andrāūs's, and as مآلها كلها للتراب (they all [power, glory, beauty, wealth, etc.] revert to dust) in Maḥmūd's.

'But Knowledge to their eyes her ample page / Rich with the spoil of time did ne'er unroll;' [st. 13] is rendered as:

فهم الجاهلون ما رفرف العلـ ـم عليهم بجنحه الطيار

(And they are the ignorant over whom learning did not flutter with its flying wing)

in Nāzik's version, as انطوى عنهم كتاب العلوم في صفحاته (the book of learning closed its pages to them) in al-Muṭṭalibī's, as ولكن العلم لم يكشف قط لعيونهم صفحته الفياضة (but learning did not ever reveal its generous page to their eyes) in Andrāūs's, and as ولكن المعرفة والعلم لم يرفعا بعد مدولهما عن صفحات غنية بتراث الزمن (but knowledge and learning had not yet raised their curtains to reveal pages rich with the inheritance of time) in Maḥmūd's.

'Chill Penury' is rendered as برد اللهيب (the coldness of the flame) in Nāzik's version, as أخمد الفقر باردا جذوة الإلهام (Poverty coldly extinguished the firebrand of inspiration) in al-Muṭṭalibī's, as الفاقة القاسية (cruel poverty) in Andrāūs's; it is omitted in Maḥmūd's.

IMAGERY:

(1) VISUAL:

Nāzik tends to find Arabic equivalents for the English natural references in English poem: the شجر السرو (the cypress trees) [st. 4] do duty for the 'rugged elms' and 'yew-trees'; and الرمال (the sands) [l. 14], كثبان (dunes) and الأغوار (the hollows) [st. 4] are associated with العشب (grass) to replace 'the turf in many a mouldering heap' [st. 4]. Al-Muṭṭalibī maintains the elements of the original setting of the Elegy: 'the ploughman', 'the beetle', 'the owl', 'the cock', 'the elms', etc.

The 'elms' [st. 4], as mentioned above, are rendered as شجر السرو (the cypress trees) in Nāzik's version, as الدردار (the elms) in al-Muṭṭalibī's. They are omitted in the other versions.

The 'rude forefathers of the hamlet sleep' [st. 4] is rendered as رقد الراحلون من ساكني القرية (those of the inhabitants of the village who had departed slept) in Nāzik's version, as يهجع أجداد القرية السذج البسطاء (the artless, simple ancestors of the village slumber) in Andrāūs's, and as ينام الأسلاف من بسطاء الناس (the forefathers of the simple people sleep) in al-Muṭṭalibī's, and as يرقد الجدود رقدة الأبد مضطجعين في لحودهم، (the ancestors laid in their graves sleep for ever) in Maḥmūd's.

(2) AUDITORY:

The 'beetle wheels his droning flight' [st. 2] is rendered as حفيف أجنحة الأطيار (the fluttering of the wings of the birds) in Nāzik's version, as أزيز .... من خنفساء (a droning from a beetle) in al-Muṭṭalibī's, as طنين الصرصور (the buzzing of the cricket) in Andrāūs's, and as صرير الجرادة (the creaking of the locust) in Maḥmūd's.

'The moping owl' [st. 3] is rendered as قمرية (a turtle dove) in Nāzik's version, as البوم (the owl) in al-Muṭṭalibī's and Andrāūs's and Maḥmūd's. The cry of the owl in Maḥmūd's version is rendered as نعيب, and as نعيق in Andrāūs's version. According to Arabic-English Lexicon,(14) "The نعيب of the raven, or crow, is said to be ominious of good; and نعيق of evil."

'The swallow twittering' [st. 5] is rendered as مراح الطيور (the exuberance of the birds) in Nāzik's version, as غض العصفور في عشه (the small bird slept in its nest) in al-Muṭṭalibī's, and as أو أغرودة الطير الساحرة (or the magical warbling of the bird) in Maḥmūd's. "The cock's shrill clarion" [st. 5] is omitted in Nāzik's and al-Muṭṭalibī's versions, and is rendered as صيحات الديك (the crowings of the cock) in Andrāūs's, and as صيحة الديك (the cock's crowing) in Maḥmūd's.

VOCABULARY:

(1) WORDS AND PHRASES:

Many words and phrases of the Elegy are rendered differently in the four versions: the 'ploughman' [st. 1] is rendered as الفتى الحارى (the guard boy) in Nāzik's version, as الحارث (the ploughman) in al-Muttalibī's, Maḥmūd's and Andrāūs's versions.

'The pealing anthem' [st. 10] is rendered as هتاف المديح (the call of panegyric) in Nāzik's version, as مديح (panegyric) in al-Muṭṭalibī's, as قصائد المديح (the poems of panegyric) in Maḥmūd's, and as نشيد الحمد والثناء (the ode of praise and eulogy) in Andrāūs's.

'Some heart' [st. 12] is rendered as شاعرا (a poet) in Nāzik's and al-Muṭṭalibī's versions, as قلبا (a heart) in Andrāūs's and Maḥmūd's.

'The living lyre' [st. 12] is rendered as الناي (the flute) in Nāzik's version, as قيثارالشعر (the lyre of poetry) in Andrāūs's, and as القلوب (the hearts) [a misunderstanding?] in Maḥmūd's.

(2) PROPER NAMES:

The names Hampden, Milton and Cromwell [st. 15] are kept in all the three versions that continue past this point, Nāzik's, Andrāūs's, and Maḥmūd's. Nāzik says nothing of Hampden's significance, and possibly does not understand it; she actually omits the second line:

ربما كان تحتها (هامدن) ثا ن زواه مقره المجهول

(Perhaps there is a second Hampden under it, concealed by his unknown abode.)

In the Elegy, Gray suggests that the 'village-Hampden' had the spirit of Hampden; he protested against tyranny like Hampden but lacked his scope:

> Some village-Hampden that with dauntless breast
> The little tyrant of his fields withstood.

Both Andrāūs and Maḥmūd render the two lines with reasonable fidelity.

Andrāūs:

رب راقد هنا كان «همدن» قريته. وقد وقف في وجه طاغية الريف
الصغير بجنان ثابت لا يهاب

(Many a one sleeping here was the Hampden of his village. He withstood the little tyrant of the countryside with a firm, fearless heart.)

Mahmūd:

وكم تحت هذه القرية من بطل صنديد مثل همدن ثار على المستبد الظالم الطائش

(And under this village, how many valiant heroes are there like Hampden who rose up against the oppressive, irresponsible despot.)

In line 51, Gray suggests that there may be someone buried in the churchyard who might have achieved Milton's glory, had not poverty repressed his 'noble rage':

Some mute inglorious Milton here may rest,

In Nāzik's version, this is rendered:

أو فتى مثل (ملتن) الشاعر الملـ بهم أخفاه صمته والذهول

(Or a young man like (Milton), the inspired poet, concealed by his silence and confusion.)

The third example is Cromwell. Gray believes that one of the dead might have been another Cromwell if he had been in

Cromwell's position; he could not emulate Cromwell's 'crimes' because his position in life forbade him to 'wade through slaughter to a throne' [l. 67]:

Some Cromwell guiltless of his country's blood.

Nāzik somewhat alters the sense of this line; she implies that Cromwell enjoyed the shedding of blood:

ربما كان تحتها (كرومول) آخر لم يصبه الدم المطلول

(Perhaps there is under it another Cromwell whom unavenged blood did not fascinate.)

Andrāūs remains faithful to the original [st. 14]:

أو «كرمول» آخر برئ من دم ابناء الوطن

(Or another Cromwell who is innocent of the blood of the people of his country.)

Mahmūd's version is perhaps ambiguous; he may be implying that Cromwell sacrificed himself for his country, or he may be implying a contrast in the hypothetical Cromwell:

أو كرومول سالت دماؤه استشهادا في سبيل وطنه

(Or a Cromwell whose blood flowed in martyrdom for his country.)

(3) THE PRONOUN 'THEE':

In stanza 24, 'thee' refers to Gray's fictional counterpart, the rustic unlearned poet, and is rendered as يا شاعري وأنت (O my poet! and you) in the first line of the stanza, and as أنت يا من قصصت أنباءهم شعرا (you who have related their annuals in poetry) in the following line:

آه يا شاعري وأنت؟ وقد خلـ ـدت ذكرى الأموات والبائسينا

(O my poet! What about you who immortalized the memory of the dead and the miserable?)

Andrāus and Maḥmūd both simply use the pronoun أنت (you), not neccessarily realizing who is being addressed.

Andrāus:

أما أنت يا من تعنى بهؤلاء الموتى المهملين

(And you who are concerned with these neglected dead)

Maḥmūd:

وأنت يا من تذكر أولئك الموتى الساذجين

(And you who remember those simple dead)

In stanza 25, she emphasizes that the address is to the poet: أيها الشاعر الوفي (O faithful poet!). She replaces the 'hoary-headed swain' by قلب ثان (another heart):

أيها الشاعر الوفي وقد يهـ ـتف قلب ثان يجيب السؤالا

(O faithful poet! Another heart may call out to answer the question.)

(4) ADJECTIVES AND ADVERBS:

The word 'artless' in stanza 24, line 94 of the Elegy is ignored in Nāzik's version, or at any rate replaced:

أنت يا من قصت أنباءهم شعـ ـرا وذوبت قلبك المحزونا

(O you who have related their annals in poetry and have dissolved your mournful heart.)

whereas Maḥmūd appears to interpret it in an idiosyncratic manner:

وأنت يا من تذكر أولئك الموتى الساذجين! لقد سطرت في هذه الأبيات قصة الحياة الحقيقية

(You who remember those simple dead! You have drawn in these poems the true story of life.)

Andrāūs is perhaps over-literal:

أما أنت يا من تعنى بهؤلاء الموتى المهملين فتسرد في هذه السطور روايتهم التى لا تصنع فيها و لا تعمل!

(O You who are concerned with these neglected dead, relate in these lines their story in which there is no artifice or affectation.)

In Andrāūs's version, the 'hoary-headed swain' is rendered more faithfully:

رب قروي قد اشتعل رأسه شيبا ....

(Often a villager whose head is aflame with white hair ....)

In Mahmūd's, he is still 'hoary-headed' but is not necessarily a villager:

ولعل الجد يؤاتيك فاذا بشيخ طاعن في السن وقد خط المشيب شعره وكلل فوده يقول:

(Perhaps luck will favour you, and here is an old man whose hair old age has streaked with white and crowned his temples, who says:)

Gray's description of the dead man when he was alive is reasonably represented in all three versions; he was:

1) active:

Nāzik:

طالما سار مسرعا تنفض الأنـ ـداء أقدامه وتطوي التلالا

(How often has he gone swiftly; his feet shaking off the dews and covering the hills.)

rendering line 99 in the Elegy:

'Brushing with hasty steps the dews away

Andrāūs:

كم شهدناه في بزوغ الفجر يدفع بقدميه الطل وهو يوسع الخطى

(How often we have seen him at the appearing of dawn, pushing away the dew with his feet, and widening his steps.)

Mahmūd describes his walking as serious:

لقد رأيته جادا في سيره حين انبشاق الفجر يزيل بقدميه قطرات الندى

(I saw him serious in his walking at the time of the breaking of dawn, removing the drops of dew with his feet.)

2) scornful:

Nāzik:

كم رأيناه شاردا في المجالي وعلى ثغره إبتسامة ساخر

(How often have we seen him wandering absently in the landscape, with the smile of a mocker.)

rendering line 105:

'Hard by yon wood, now smiling as in scorn,

Andrāūs:

كان يهيم قرب ذلك الغاب آونة باسما في هزء ومخرية

(He used to wander near that wood, now smiling in mockery and scorn.)

Mahmūd:

وكم افتر ثغره عن ابتسامة للسنبل النامي في الحقول

(How often would his mouth reveal a smile to the growing spikes of grain in the fields.)

3) imaginative and miserable:

Nāzik:

سابحا في الخيال مغرورق العيـ ـنين نهب اكتآبة خرساء

(Floating in imagination with his eyes suffused in tears, the prey of dumb melancholy.)

representing line 106:

'Muttering his wayward fancies he would rove,

Andrāūs:

وهو يهجس بأفكاره وخيالاته الجامحة

(And muttering his thoughts and his unruly imaginings.)

Mahmūd:

حين تضاربت الأفكار في رأسه

(When thoughts clashed in his head.)

4) faithful, but disappointed in love:

Nāzik:

أو كمن أخلص الغرام فلم يلـ ـق سوى البغض والجفاء هواه

(Or like one who has been sincere in his passion but whose love has met with nothing but hatred and aversion.)

rendering line 107 & 108:

'Now drooping, woeful wan, like one forlorn,
'Or crazed with care, or crossed in hopeless love.

Andrāūs:

وآونة خافض الطرف مهموما شاحب الوجه فكأني به مخذولا بائسا أو كأن الهموم قد ذهبت برشده أو كأنه صدم في حب لا رجاء فيه ولا أمل.

(Now with lowered gaze, careworn and pale-faced; I felt forsaken by him and wretched, or as though cares had taken away his reason, or as though he had dashed himself against a hopeless love.)

Mahmūd:

وكأنما آماله قد حطمت على صخرة الغرام الدامي،

(And it seemed as though his hopes had been shattered on the rock of bleeding love.)

THE ADDRESS:

The 'Kinder'd spirit' who is invited to 'read' the youth's epitaph is identified as عابر السبيل (passer-by) in Nāzik's version:

آه يا عابر السبيل اقترب واقـ ـرأ رثاه فذاك ما تستطيع

كتبوه على حجارة قبر ما بكته غير الدجون دموع

(O passer-by! Come near and read his elegy, for that at least you can do. / They wrote it on a tombstone; no tears mourned him except the darkness.)

It is implied in Andrāūs's and Mahmūd's;

Andrāūs:

فإن في طوعك أن تقرأ هذه العبارة المخطوطة على الحجر قرب تلك العوسجة العتيقة

(For you can read this hand-written phrase on the stone near that old boxthorn)

Mahmūd:

والآن فلتقرأ هذه القبرية المخطوطة قرب السنديانة القديمة:

(And now read this hand-written epitaph near the old holm oak)

rendering lines 115 & 116:

rendering:

'Approach and read (for thou can'st read) the lay,

'Graved on the stone beneath yon aged thorn.'

Mahmūd says that he took the word قبرية (epitaph) from ᶜI. I. al-Maᶜlūf's "al-Qubriyāt; qubriyāt al-ᶜArab" (the epitaphs: the epitaphs of the Arabs) in al-Muqtataf.(15) He believes that the word was first used by Ibn Baṭutah in his Riḥlah, which was published in Egypt in 1870.

THE EPITAPH

Andrāus and Mahmūd do not give a separate title to this section. Nāzik, not apparently being aware of any single Arabic equivalent, renders it:

الكلمات المكتوبة على القبر

(the words written on the grave)

In Nāzik's version, the Epitaph occupies stanzas 31-33. In Andrāus's, it occupies stanzas 29-30, the first representing stanzas 30 and 31 of the original. In Mahmūd's, the three stanzas are combined into one.

The subject in stanza 30 is rendered as شاعر محزون (a sorrowful poet) in Nāzik's version:

هاهنا في التراب في ظلة الشو ك وساد لشاعر محزون
جهلته الحظوظ والمجد والشهـ ـرة في ظلمة الزمان الضنين

(Here, in the earth, in the shade of the thorn, is a pillow for a sorrowful poet, / whom fortune, glory, and fame ignored in the darkness of niggardly time.)

In Andrāus's, he is a فتى (a young man):

هنا يستند رأسه الى حجر الثرى! وهو فتى يجهله الحظ وينكره الصيت،
لم يعبس له العلم الصحيح رغم حقارة مولده،

(Here, he rests his head on the stone of the earth! -- a young man whom fortune ignores and fame denies; true science did not frown on him despite the humbleness of his birth.)

In Mahmūd's, he is a شاب (a youth):

هاهنا تحت أطباق الثرى يضطجع شاب مجهول الاسم عاكسه الحظ حيا وميتا
وإن صاحبته المعرفة وصادقه الحزن والألم،

(Here, under the layers of earth, lies a youth of unknown name, whom fortune thwarted, both alive and dead, although knowledge accompanied him, and sorrow and pain befriended him.)

Nāzik substitutes آلهة الشعر (the goddess of poetry) [l. 126] for 'heaven' [l. 122]:

Large was his bounty and his soul sincere,
Heaven did a recompence as largely send:

ولقد كافأته آلهة الشعـ ـر على قلبه النبيل الرقيق

(And the goddess of poetry has rewarded him for his noble and delicate heart.)

The gift given to the poet is 'the heart of a friend', which is the noblest gift possessed by a human being:

فحبته السماء أنبل ما تمنحه للأحياء: قلب صديق

(And Heaven gave him the noblest gift that it could grant to

the living: the heart of a friend.)

The pathetic parenthesis ('twas all he wish'd) [l. 124] is omitted:

He gained from heaven ('twas all he wished) a friend.

The third stanza of the Epitaph is rendered variously. Nāzik represents 'his merits' as الخير and 'his frailties' as مقلة المساوئ; the subject of the verb 'seek' is rendered as عابر السبيل:

آه يا عابر السبيل دع الشا عر في مرقد الردى مطمئنا
لا تحاول كشف الستار عن الخيـ ـر ودع مقلة المساوئ وسنى

(O passer by! Leave the poet secure in the resting place of death. / Do not try to draw back the curtain from the good; and leave the eye of shortcomings asleep.)

Andrāus renders 'his merits' as فضله, 'his frailties' as المساوي, and the subject as هو:

وهو لا يبغي الإبانة عن فضله بأكثر مما أبان وهو لا ينبش عن نقائصه ليخرجها من مثواها الرهيب.

(He does not wish to be revealed more of his merit than he [himself] has revealed, nor does he disinter his defects so as to bring them forth from their fearful abode.)

Mahmūd renders 'his merits' as فضائله, and 'his frailties' as رذائله , and the subject as قوم:

فلتصمتوا يا قوم! ولتكفوا عن أن تثيروا ضجة صاخبة حول اسمه وفضائله ورذائله

(Be silent, O people! Refrain from raising a noisy tumult about his name, his virtues and his vices.)

The picture that Nāzik draws in the last two lines is rather different from that of Gray. First of all, it is no longer the 'merits' and 'frailties' that repose 'in trembling hope', but the poet himself; second, the 'dread abode' has been reduced from 'the bosom of his Father and his God' to 'beneath the earth' / 'the resting place of death'; third, there seems to be some contradiction between trembling and having been drawn into God's justice, and consequently having closed one's eyes:

فوراء التراب قلب له في رحمة الله مأمل ليس يفنى
مأمل الخافق الذي ضمه اللـ ـه الى عدله فأغمض عينا

(Beneath the earth is a heart that has an undying hope in the mercy of God -- / The hope of the trembling one whom God has drawn into his justice, so that he has closed his eyes.)

rendering:

(There they alike in trembling hope repose)
The bosom of his Father and his God.

Like Nāzik, Maḥmūd disregards 'father', probably to keep the poem in a more implicitly Islamic atmosphere. He also introduces, perhaps as the result of a misreading, an alien flower. The 'abode' is completely unspecific here.

Maḥmūd:

فما أشبهها بزهرة الأمل قد سكنت في مأواها صامتة تحت رعاية الله

(How like they are to the flower of hope; they have taken up residence in their dwelling, silent under the care of God.)

Andrāūs retains 'Father'; this, in conjunction with his name, argues a Christian background. His picture is much more faithful to Gray's:

.... من مثواها الرهيب في حضن أبيه وربه، فكلا فضله ونقصه راقدعلى السواء في رعدة الأمل ورهبة الرجاء.

(.... from their fearful abode in the bosom of his father and his lord; / Both his excellence and his falling short are equally at rest in the trembling of hope and the terror of expectation.)

ADDITIONS:

There are several additional words and phrases in Nāzik's version, such as في المساء الكئيب (in the melancholy evening), المكدود (the exhausted [herd]), الحزينات (the sad [landscape]), لقلبي أنا (to my heart) [st. 1]; فدوى هتافها المحزون (and its sad calling echoed), قلبها المغبون (her betrayed heart) [st. 3]; ليت شعري (would that I knew [an archaic conventional expression]) [st. 11]; حيث المحيا هدى وسلام (where life is true religion and peace) [st. 16].

al-Muṭṭalibī adds comparatively little: the interrogative particle أين (where?) [st. 9], lines 33 & 34 -- .... أين أهل 'where are the people of ... ?'; قد إستحال هباءا (It has dissolved into nothing) [st. 11], line 43, فينتشي إغراءا (so that it becomes intoxicated with temptation) line 44; وشل من جمراته (and neutralized some of its embers) [st. 13], line 51, and كل عزم يثور في خفقاته (and in its throbbing every determination was roused) [st. 13], line 52.

The additions in Andrāus's version are fewer than those in the other versions. It adheres more closely to the original themes and imagery:

1) In the first paragraph, he adds متراوحا اليمنة واليسرى (going to right and left) to render the third line of the first stanza of Gray's Elegy:

The ploughman homeward plods his weary way,

2) apart from the word 'lot', the wording of stanza 15 (= 17 in the original) of Andrāūs's version is additional:

لقد حال حظهم دون أن يبرز منهم من يحملون المجامع على الاعجاب والتهليل، وقد أرهفت لهم الاذان اصغاء، أو من يدرون الخير على شعب مغتبط يطالعون في نظراته ثمار جهودهم في سبيله.

(Their fortune prevented the emergence of any from among them who could sway assemblies to admiration and acclamation, while ears listened closely to them, or distribute goodness to a happy nation, in whose looks they see the fruits of their efforts for its sake.)

In Mahmūd's version, examples of additions are:

1) the fourth sentence in paragraph 3:

والآن ليصمت كل همزة لمزة،

(And now let every insinuating remark be silent! [cf. Qur'an, CIV, 1]);

2) the thirteenth sentence:

لا تسخروا من هؤلاء الضعاف وأهل الحقول والارياف،

(Do not mock these weak ones or the people of the fields and the country-side);

3) the second half of the seventeenth sentence:

والحياة الى جسد طلقته، والحركة الى قلب بارحته،

(And life to a body which it has divorced, and movement to a heart from which it has departed);

4) the second part of the second sentence of the fifth paragraph:

قبل أن يقوي غصنها اللدن

(Before its gentle branch became strong);

5) السنبل النامي (the growing spikes of grain) in the seventh sentence of the ninth paragraph;

6) the third sentence: فلتصمتوا يا قوم! (Be silent O people!);

7) the first part of the fifth sentence: فما أشبهها بزهرة الامل (How like they are to the flower of hope!).

OMISSIONS:

Some words and even lines from the original are completely omitted in Nāzik's version. Occassionally, she omits a complete line, perhaps because she does not fully understand its implications, as in the third line of stanza 5: "The Cock's shrill clarion or the echoing horn," where the identity of 'the echoing horn' may have been puzzling; the second line of stanza 15: "The little tyrant of his fields withstood"; and the first line of stanza 21: "Their names, their years, spelt by th' unletter'd muse," are omitted, again probably because of misunderstanding.

Al-Muṭṭalibī omits the last eighteen stanzas, 15-32; the reason for this is unknown.

Maḥmūd omits the last two lines of stanza 13:

> Chill Penury repressed their noble rage,
> And froze the genial current of the soul.

Andrāūs translates all the lines of the Elegy; he makes a lot of substitutions for the difficult lines and words (see above).

INVERSION

Nāzik changes the order of the lines from time to time. An example of this is her inversion of the first two lines of stanza 3, which is virtually forced upon her by the exigencies of Arabic syntax:

Save that from yonder ivy-mantled tower
The moping owl does to the moon complain

ليس إلا قمرية يرسل الشكـ ـوى الى البدر قلبها المغبون
عشها قنة تسلقها الزهـ ـر وأخفته في الظلال الغصون

(There is nothing but a turtle dove whose injured heart sends its complaint to the moon. / Its nest is a summit which the flowers have climbed and the branches hidden in shade.)

and her inversion of the last two lines of stanza 4, the reason for which is much the same:

Each in his narrow cell for ever laid,
The rude forefathers of the hamlet sleeps.

رقد الراحلون من ساكني القر ـية بين الرمال والاحجار
أسلمتهم أيدي المنون الى ضيـ ـق قبور تحت الثرى المنهار

(The dead, who lived in the village, among the sands and the stones have lain down. / The hands of death have delivered them to the narrowness of the grave beneath the subsiding earth.)

The only inversion in al-Muṭṭalibī's version is that of the last two lines of stanza 10:

Where through the long-drawn aisle and fretted vault
The pealing anthem swells the note of praise.

يذكرون الفقيد بالمدح أنغاما تدوى ويطلقون الثناءا
في الجناح الطويل يمتد والقبة تزهو كبيرة شماءا

(They remember the dead one with encomia -- tunes that echo -- and they utter praises / in the long wing that extends, and the tomb that shines, great and proud.)

Andraus makes the first and the last lines of stanza 5:

The breezy call of incense-breathing morn,
.....
No more shall rouse them from their lowly bed.

into the first sentence of paragraph 4 in his version:

عبثا تقيمهم من فراشهم تحت الثرى دعوة نسيم الصبح وقد انتشر عبيره

(In vain, the invitation of the morning breeze, whose scent has been diffused, tries to rouse them from their bed under the earth.)

Like Nāzik, Andrāus, in his third paragraph, inverts the last two lines of stanza 4:

يهجع أجداد القرية السذج البسطاء وقد أضجع كل في حجرة الضيق ضجعته الى الابد

(The primitive and simple ancestors of the village sleep, and each has been laid to rest in his narrow room for ever.)

Like al-Muṭṭalibī, Andrāus inverts the last two lines of stanza 10 in his ninth paragraph:

لأن الذكرى لم تعقد على مدافنهم ألوية الظفر بين دوي التسبيح يتردد بنشيد الحمد والثناء في ممر الكنيسة الطويل وسقفها المقبب المنحوت

(Because remembrance has not bound banners of victory on their tombs amid the echoes of the glorification of God that make to resound the hymn of thankfulness and praise in the long corridor of the church and its domed and sculptured ceiling.)

Andrāus makes the third line of stanza 26 into the first sentence of his paragraph 25:

وكان يستلقي بقامته الطويلة في إهمال وغير اكتراث وقت الغداة

(He used to lie, his tall stature negligently and carelessly bestowed, in the morning.)

rendering:

His listless length at noontide would he stretch ....

COMPRESSION AND EXPANSION:

Nāzik and al-Muṭṭalibī treat almost each individual line of the poem as a separate sentence.

Maḥmūd compresses several of the original stanzas into one paragraph: the first represents the first five stanzas, the second stanza vi alone, the third vii-xi, the fourth xii-xv, the fifth xvi-xix, the sixth xx-xxi, the seventh xxii alone, the eighth xxiii alone, the ninth xxiv-xxix, and the tenth xxx-xxxii.

Andrāūs treats each stanza of the poem as a paragraph. He makes two exceptions: stanzas ii-iii and xxx-xxxi are compressed into single paragraphs.

THE IMPACT OF GRAY'S ELEGY ON NĀZIK'S POETRY

(1) CONTRASTING THEMES:

Gray's contrasting themes of life and death, the rich and the poor are influential in Nāzik's early poems, especially those of Ma'sāt al-hayāt (the tragedy of life) (1945, 1950, 1965). The most influential theme in Gray's Elegy is that of stanza 9, especially the last line:

The paths of Glory lead but to the grave.

In Ilā 'l-shā^{c}ir Kits (to the poets Keats), she opens the final stanza with:

وتمضي الليالي إلى قبرها

(And the nights are passing to their grave)

which recalls the last line of stanza 9 in the version. The subject here is الليالي (the nights) instead of كل ما في الحياة (Everything in life).

In Unshūdat al-salām (the ode of peace) [st. 5 & 6], the same theme is recalled:

في غد رحلة فهل يدفع الامـ ـوات بالمال وحشة الاكفان

* * *

كل حي غدا الى القبر مغدا ٥ فهل ثم في الممات شراء

(Tommorrow there will be a journey; will the dead pay with money for the loneliness of their shrouds? / * * * / Every living being will go to the grave tommorrow morning; is there any wealth in death?)

(2) IMAGERY:

In Fī 'l-rīf (in the countryside) of Ma'sāt al-hayāt [st. 9 & 11], the imagery of the herd and the landscape in the first stanza of the version is recalled:

وقطيع الاغنام في المرج تحت الظـ ـل والفجر والندى والنسيم

.....

* * *

هل خلت هذه المجالي من الاغـ ـنام وهل تعرى الفضاء؟

(And the flock of sheep is in the meadow, beneath the shade, dawn, dew and breeze. / .... / * * * / Have these landscapes become empty of sheep, and has space become naked?)

In Ma'sāt al-shā^{c}ir (the tragedy of the poet) [st. 16 & 17], she recalls the image of the guardian in the third line of the first stanza:

حسبك الان ما سهرت مع الحا رس ترثي لليله المكدود

* * * *

قد آوى الحارس الكئيب الى الكو خ الى غمضة الكرى والطيوف

(It is enough now that you did not stay awake with the guardian, lamenting his laborious nights. / * * * / The melancholy guardian went home to his cottage, to brief sleep and phantoms.)

In Ka'ābat al-fuṣūl al-arbaᶜah (the melancholy of the four seasons) [st. 58], she changes the subject of the sentence; she uses الصائدين في النهر الضحل instead of الفتى الحارس:

هل سوى الصائدين في النهر الضحـ ـل يعودون في المساء الكئيب

(Is there anybody except the fishermen by the shallow river, who return in the melancholy evening?)

In Marthiyyah li-'l-insān (an elegy for man) [st. 5], she recalls the original image of the dead man in stanza 29 ('Slow through the church-way path we saw him borne.'):

ذلك الميت الذي حملوه جثة لا تحس نحو القبور

.....

(That dead one whom they carried as a corpse, which does not feel, to the graves.)

In al-Ghurūb (sunset) [st. 4, 5 & 6], she recalls, in more general terms, the atmosphere and imagery of the Elegy:

أقفر العالم حولي لا نشيد

من صبي أو هتاف أو حفيف

.....

* * *

من بعيد أبصر الراعي الحزين

يرجع الأغنام في صمت الغروب

* * *

وبعيدا في الفضاء المدلهم

خفقة من جنح طير عابر

(The world became desolate round me -- no song / from a boy, no call, no rustling. / .... / * * * / From afar the sad shepherd was seen driving home his sheep in the silence of sunset; / * * * / and far off, in dark space, a flutter from the wing of a passing bird.)

In his article "Tarjamah ᶜArabiyyah li-marthiyat al-shāᶜir al-injilīzī Tūmās Jrāy",(16) in Majallat kuliyyat al-Ādāb, University of Riyadh, ᶜIzzat ᶜAbd al-Majīd Khaṭṭāb introduces his own version of the Elegy, and compares Nāzik's version with the original. He gives the reasons that made Nāzik choose this poem for translation:

الجو النفسي الذي كانت تعيش فيه نازك في الفترة التي كتبت فيها قصائد ديوانها يشبه، الى حد ما، الجو النفسي الذي كان يعيش فيه المتحدث في قصيدة (جراي): فهي تعشق الليل والريف، وتتحدث كثيرا عن الموت الذي سيريحها من الامها وذكرياتها المرة وحاضرها الحزين.

(The psychological atmosphere, in which Nāzik lived at the time of composing the poems of her own collection, to a certain degree, resembles that of the speaker in Gray's poem: she loves night and the countryside; she talks much about death, which will give her rest from her pains, bitter memories, and sad present.)

Khaṭṭāb traces the impact of this version on Nāziks's poetry, by giving an example from her poetry -- the first stanzas of al-Ghurūb, which are comparable to the first two stanzas of her version.

(3) THE POET:

In Fī ʿālam al-shuʿarā' (in the world of the poets) [st. 12], she associates the guardian with the poet to suggest their common melancholy:

يسهر الليل يتبع الحارس المكـ ـدود في خطوه الرتيب الكليل
وقع أقدامه على شاطئ الصمـ ـت أسى الشاعر الحنون النبيل

(Sleepless, he spends the night following the exhausted guardian in his dull, monotonous steps; / his footfall on the shore of silence is the grief of the compassionate and noble poet.)

In Fī ahdān al-tabīʿah (in the bosom of nature) [st. 13], she recalls stanza 26 of the Elegy:

وينام الراعي المغرد تحت السـ ـرو مستسلما لأيدي الخيال

(And the singing shepherd sleeps under the cypress tree, yielding to the hands of imagination.)

(B) NĀZIK'S VERSION OF BYRON'S ADDRESS TO THE OCEAN IN CHILDE HAROLD'S PILGRIMAGE:

Childe Harold's Pilgrimage has been regarded as the greatest confessional poem of the Romantic period in English literature. It had a tremendous impact on Europe and America during the 19th century.

Byron's poem was translated into Arabic by many Arab writers. ᶜAbd u l-Ḥai gives nine versions of various cantos and stanzas from Childe Harold's Pilgrimage. They date from 1901 to 1946, according to ᶜAbd u l-Ḥai's list:(17)

1) al-Muḥīṭ, min Tshāyld Hārūld (the ocean; from Childe Harold's), canto iv, stanza clxxix, by Ḥāfiẓ ᶜAwaḍ in al-Majallah al-Miṣriyyah, vol. 1, no. 23, 1901, p. 897.

3) Min: Qaṣīdat Tshāyld Hārūld (from the poem of Childe Harold), canto i & iii, and fragments from canto iv, in al-Balāgh, Cairo (no date, no translator, no source).

4) Ughniyyat Tshāyld Hārūld (the song of Childe Harold: 'Adieu, adieu! my native shore'), canto i, by Muḥammad ᶜIzzat Mūsā in al-Siyāsah al-usbūᶜiyyah, Cairo, vol. lv, no. 185, 21 September 1929, p. 7.

5) ᶜĀṣifah ᶜalā buḥayrat Jinīf (a storm on lake Geneva), canto iii, xcii-xciv, by Muḥammad ᶜAbd al-Wahhāb Manṣūr in al-Siyāsah al-usbūᶜiyyah, vol. iv, no. 206, 15 February 1930, 11.

6) al-Baḥr (the sea, from Childe Harold's Piligrimage), canto iv, stanza clxxix (no translator, no source, no date).

7) Tshāyld Hārūld (Childe Harold), by ᶜAbd al-Raḥmān Badawī, Cairo, 1944.

8) Min: Tshāyld Hārūld (from: Childe Harold), canto iii, stanzas 23-27 and 72-75 (no translator, no source).

9) al-Baḥr (the sea), by Nāzik al-Malā'ikah in ᶜĀshiqat al-layl, Dīwān (1), 1946. pp. 660-667.

From the above list, we discover that Childe Harold's Pilgrimage has not been translated completely; the Arab translators choose certain cantos and stanzas which suit their purposes. The earliest version, according to the list, was published in 1901 in al-Majallah al-miṣriyyah, by Ḥāfiẓ ᶜAwaḍ; Ḥāfiẓ ᶜAwaḍ translated a passage in Canto 4 as al-Muḥīt (the ocean). The most recent version was made by Nāzik al-Malā'ikah in 1946. In 1934, an anonymous author, in the journal al-Muqtaṭaf, rendered these stanzas, with an introduction in which he describes them as an ode:

> "Lord Byron ends Childe Harold .... with what the critics agreed to call 'the ode of the sea'. In the first stanza of this ode, there appears his rejection of society, familiarity with solitude and isolation, 'not because he hates man but because his love of nature is stronger' Then there pass through his mind images of the states, and signs of change and revolution that have successively come upon civilization."(18)

Nāzik's version of the ocean passage (1946) includes stanzas clxxix-clxxxiv of canto iv; the passage in the original runs from stanza clxxv to clxxxiv. She quite possibly chose this passage for translation because she came across it in an anthology.

THEMES AND IMAGERY:

Nāzik was attracted by the two contrasting themes in Byron's poem: the theme of the power of the sea and the weakness of man, the immortality of the sea and the mortality of man; these two themes occupy eight stanzas of her version [st. 2-9].

The themes and imagery of stanza clxxix are represented in the first three stanzas of the version; in the first line of stanza clxxix, Byron addresses the ocean, specifying its colour:

Roll on, thou deep and dark blue Ocean--roll!

In lines 1 and 3 of the first stanza of the version, Nāzik does the same:

أيها البحر أيها الأزرق الدا كن إهدر ما شئت في الظلماء

(O dark blue sea, roll on as long as you wish, in darkness!)

In lines 3-6 of stanza clxxix, Byron admits that man is responsible for destruction on earth; he abuses his power for evil purposes. However, his power is limited when compared to the limitless power of the sea:

Man marks the earth with ruin -- his control
Stops with the shore; upon the watery plain
The wrecks are all thy deed .....

These lines are represented in the second stanza of the version:

كل ما عنده من القوة الهو جاء يا بحر عند شطك يعيى
فهو يطغى في الأرض بالشر والتخـ ـريب لكن تظل أنت عتيا
وتظل الأمواج منك كما كا نت حمى زاخرا وسطحا سويا
ما عليها ظل لطغيان مخلو ق سيبقى على الزمان صبيا

(All his violent strength becomes impotent on your shore, O sea! / He rules tyrannically on land with evil and desolation, but you remain recalcitrant; / and the waves remain in you as they were -- bountiful sanctury and flat surface. / On them there is no shadow of the tyranny of a creature who will remain a child for ever.)

In lines 5-9, Byron continues to emphasize the weakness of man in comparison with the ocean:

..... nor doth remain
A shadow of man's ravage, save his own,
When, for a moment, like a drop of rain,
He sinks into thy depths with bubbling groan,
Without a grave, unknell'd, uncoffin'd, and unknown.

These lines are rendered in stanza 3 of the version; the theme of the fifth and sixth lines of Byron's stanza is not understood by Nāzik; they suggest that there is no trace of man's destructiveness left on the ocean when it swallows him up, except for his own shadow as he sinks into the death of the sea. Nāzik, however, seizes upon the 'shadow', disregarding, or perhaps misunderstanding, 'ravage', thus producing a puzzling contradictory statement:

ذلك الحي ليس يترك من ظل سوى ظله على الأمواج
عندما تحتويه أمواجك الهو ج فيهوي في لجة الأثباج
صارخا هابطا إلى عمق أعما ق ميتا تحت الفضاء الساجي
دون قبر يضم أشلاءه أو كفن غير رائعات الدياجي

(That living being does not leave any shadow on the waves but his own. / When your violent waves envelop him, he will fall into the vast deep, / crying, falling into your deepest depths, dead under the dark sky, / with no grave to contain his remains or shroud except the awesome darkness.)

In stanza clxxx, Byron continues this theme. In Nāzik's version, this stanza is expanded into two stanzas [4-5]; the first two lines of the original are rendered in the first two lines of stanza 4 of the version:

His steps are not upon thy paths, -- thy fields
Are not a spoil for him, ...

كل ما فوق موجك الخالد الجبـ ـار ما إن يبقي بقايا خطاه
ومسافاتك البعيدات ليست أيها البحر ما تنال يداه

(Nothing that is on your immortal and mighty waves will leave traces of his steps; / nor will his hands encompass your great distances, O sea!)

Lines 2-6 and 9 of the original are rendered in stanza 5 of the version:

تتلقاه موجة بعد أخرى منك يا بحر في ظلام المساء
ثم ترمي به الرياح المخيفا ت رفاتا ميتا إلى الأجواء
فإذا ما خبا جنون اعاصيـ ر ومات أصداؤها في الفضاء
عاد ظلوا الى حمى الشاطئ السا جي جسما على حفاف الماء

(Wave after wave meets him, O sea, in the darkness of evening; / then the dreadful winds throw him dead to the air; / and when the madness of the hurricanes disappears and their echoes die away in space, / he returns, a corpse, to the sanctuary of the quiet shore, a body at the edge of the water.)

In stanza clxxxi of Byron's poem, the power of proud man is contrasted with the power of the mighty sea; man's pride in his earthly power leads him to do evil.

Nāzik's translation of this stanza is free; she maintains the main theme of the stanza -- tyrants are weak in comparison with the sea. She inserts an extra apostrophe to the sea at the beginning, for rhetorical effect [st. 6]:

أيها البحر آه ما هذه الأسـ ـوار تحت الحديد والنيران؟
أي شئ هذي القلاع الرهيبا ت؟ وما سر ذلك الطغيان

(O sea! Ah! what are these walls beneath iron and fire? / What are these awesome castles? / What is the secret of that tyranny?)

She disregards more than half of the stanza; these two lines represent:

> The armaments which thunderstrike the walls
> Of Rock-built cities, bidding nations quake,
> And monarchs tremble in their capitals,

She omits all mention of ships, without which the stanza is deprived of most of its point. In place of:

> The oak leviathans, whose huge ribs make
> Their clay creator the vain title take
> Of lord of thee, and arbiter of war --
> These are thy toys, and, as the snowy flake,

They melt into thy yeast of waves, which mar
Alike the Armada's pride or spoils of Trafalgar.

she has:

لقبوا سادة البحار وما هم غير طيوف من الغرور الفاني
تتلقاهم قوى موجك الرا ئع بالموت والأذى والهوان

(They called themselves "Lords of the seas", but they were nothing but phantoms of mortal vanity. / The force of your awesome waves brought them death, harm and humiliation.)

The presentation of stanza clxxxii is superficial; the theme of this stanza -- the immortality of the sea and the mortality of man -- is spread over two stanzas [the second and the fourth lines of stanza 7]:

كل شئ يبلى وتلبث جبا را كما كنت ماخرا أبديا
.....
ذهبت كلها وماتت وما زل ت كما كنت أيها البحر حيا

(Everything decays, and you remain mighty, as before, mocking and eternal. / ..... / They have all passed away and died, and you still remain alive as before, O sea!)

[the last two lines of stanza 8]:

وتبقيت أنت مثلك بالأمس ـــ عميقا مدويا جبارا

لم يغضن جبينك الزمن الما ـــ ضي وما زلت جاريا قهارا

(And you remain, as you were yesterday, deep, echoing and mighty; / passing time has not wrinkled your brow, and you are still running strongly.)

These passages represent lines 1, 5-9:

Thy shores are empires, changed in all save thee --

.....

Unchangeable, save to thy wild waves' play,

Time writes no wrinkle on thine azure brow:

Such as creation's dawn beheld, thou rollest now.

Nāzik fastens on easy words and phrases to render directly, such as 'shores' [l. 1 & 4], 'The stranger' [l. 5], 'deserts' [l. 6], and the names of ancient empires: Assyria, Rome and Carthage (she omits Greece, probably because of metrical exigencies [st. 7]). She then composes her own poem round these elements, maintaining only a vague connection with the original:

أين آشور؟ روما وقرطا ـــ جة ما عاد ذكرها قط يحيا

(Where is Assyria? Where is Rome? Where is Carthage? Their memory is no longer alive.)

She replaces the interrogative 'what?' in Byron's stanza by أين (where?):

> Thy shores are empires, changed in all save thee --
> Assyria, Greece, Rome, Carthage, what are they?

The verb 'obey' in the fourth line of this stanza is rendered in the first line of stanza 7 of the version; 'Death', in this line, is used as a substitution for the object of the verb 'obey':

كل شئ في الساحل الشاسع النا ئي يطيع الموت البطئ العتي

(Everything on the wide, remote shore obeys slow, arrogant Death.)

> ..... their shores obey
> The stranger, slave, or savage; .....

She treats the object 'The stranger' as the subject of the additional verb 'يتمشى' [st. 8]:

يتمشى فيها الغريب ....

(The stranger walked on them ....)

The first part of line 6 is expanded into two lines [1 & 2] of

stanza 8 of the version; two words are retained: 'realms' and 'deserts'; the first appears in the second line of stanza 1, the second in the first line of stanza 8:

كل تلك السواحل الحلوة الغنـ ـاء عادت تحت الزمان صحارى
يتمشى فيها الغريب وكانت أمس دنيا تفيض نورا ونارا

(All those sweet and properous shores have again become deserts at the hands of time; / the stranger walks on them, while yesterday they were a world that overflowed with light and fire.)

rendering:

Has dried up realms to deserts: .....

She replaces 'thine azure brow' [l. 8] with جبينك (your forehead), omitting 'azure' because, I think, she does not like to repeat the word since she used it in the first stanza:

.....
Time writes no wrinkle on thine azure brow:

At least half of stanza clxxxii remains unrendered:

Thy waters wash'd them power while they were free.

And many a tyrant since; ....

.....

..... save to thy wild waves' play,

Such as creation's dawn beheld, thou rollest now.

BYRON'S AND NĀZIK'S RELATIONSHIPS WITH THE SEA:

The love relationship between Byron and the sea goes through three stages:

1) first, in lines 1-6 of stanza clxxxiv, it is a sexual relationship, which is revealed in the action of swimming in the sea; Byron imagines the waves of the sea as a woman with whom he plays; his love of the sea is of the same kind as his love of women, which fills him with joy and delight:

> And I have loved thee, Ocean! and my joy
> Of youthful sports was on thy breast to be
> Borne, like thy bubbles, onward: from a boy
> I wanton'd with thy breakers -- they to me
> Were a delight; and if the freshening sea
> Made them a terror -- 'twas a pleasing fear,

This relationship is represented in Nāzik's version [st. 10 & 11], although the sea is kept at a greater distance, and there is no question of immersion (Nāzik cannot swim):

وأنا أيها المحيط المدوي عاشق الموج والحصى والرمال
طالما صرت، في صباي، على الضفـ ـة مستغرقا بوادي الخيال

طالما مرت شاردا مثل أمواجك نشوان ضاحكا للمجالي

كل حلمي أن يحتوي زورقي موجك يوما فترتوي آمالي

* * *

.....

طالما من أمواجك الباردات البيض أترعت في الأماسي كأسي

ليت شعري فهل نسيت أغاريدي وحبي الطاغي وفورة نفسي؟

(O resounding ocean! I am the lover of the waves, the stones and the sands. / How often, in my youth, have I walked by the shore, immersed in the valley of imagination! / How often have I walked absent-minded like your waves, intoxicated, smiling at the landscape! / All I dream is that your waves will contain my boat one day, so that my hopes may be satisfied. / * * * / .... / How often from your cold, white waves have I filled my beaker in the evenings! / Would that I knew if you have forgotten my songs, my overflowing love and the effervescence of my soul.)

2) second, it is a child/mother relationship [l. 7]; Byron loves the sea and is not afraid of its dreadful waves; he feels safe in the sea because he swims very well; he believes that the sea will take care of him because it is to him like a mother to her child:

for I was as it were a child of thee,

Byron's expression of his relationship with the sea as a child with his mother is not obviously rendered in Nāzik's version; Byron's relationship with the sea is physical, whereas Nāzik's relationship is more innosent; she recalls her feelings when she was a child playing by the sea like a child playing near its mother; this is due to the differences in the cultures of the two poets, and the differences between their sexes [st. 11]:

كيف يا بحر تنسى مراحي عند أمواجك الجميلات أمسي؟
عندما في طفولتي كنت ألهو في شواطيك بين بشري وأنسي

(O sea! How can you forget my cheerfulness by your beautiful waves yesterday, / when I was a child playing happily and companionably on your shores?)

Stanzas 11 and 12 in Nāzik's version echo stanza 48 of Abū Mādī's al-Talāsim:

أين ضحكي وبكائي وأنا طفل صغير
أين جهلي ومراحي وأنا غض غرير
أين أحلامي وكانت كيفما مرت تسير
كلها ضاعت ولكن كيف ضاعت لست أدري

(Where is my laughter and crying when I was a child? / Where is my ignorance and cheerfulness when I was young and

innocent? / Where are my dreams, which used to behave as I did? / All have gone, but how they have gone I do not know.)

Nāzik's attitude towards the sea is different from Byron's; it has two contradictory aspects: love and fear. She has loved the sea since childhood; she spent a great deal of time as a child playing by the water, because her house was situated by the river Tigris. The simple difference that Nāzik, unlike Byron, was not a swimmer; this perhaps goes the same way to explaining the absence in her rendering of Byron's sense of the movement and feeling of the sea against his body.

3) third, it is a rider/horse relationship:

> And laid my hand upon thy mane -- as I do here.

Nāzik ignores this relationship, because she cannot find any equivalent in Arabic to the phrase 'white horses', which is an English expression for foam-tipped waves.

ADAPTATION:

Nāzik's version of the passage on the ocean in Childe Harold's Pilgrimage is more independent than her version of Gray's Elegy; she rarely retains the order of the stanzas or the development of the themes of the original.

(1) OMISSION:

Nāzik does not translate all the stanzas; she begins her version by rendering stanza clxxix, which is the fifth of the stanzas in the passage, presumably because she believes that the passage begins with stanza clxxix and ends with stanza clxxxiv.

She omits not only whole stanzas, but also phrases within stanzas; sometimes she omits without substitution, sometime with substitution; example of this is that she omits all of stanza clxxxiii, because, I believe, of a religous difficulty for her in describing the sea as a mirror of god; she omits phrases, such as 'a drop of rain', 'bubbling groan', 'unknelled, uncoffin'd and unknown' [st. clxxix] and replaces them with the phrases: تحت الفضاء الساجي (under the dark sky), غير رائعات الدياجي (except the awesome darkness) [st. 3], Byron's line echoes well-known lines in Shakespeare's

Hamlet [Act 1. Scene v., l. 76-9]: "Unhouseled, disappointed, unannealed ....", and Milton's Paradise Lost [Book 2, l. 185]: "Unrespited, unpitied, unreprieved ....".

Nāzik does not follow the stanzaic form of the original; she uses the same form of quatrain stanza as she does in her version of Gray's Elegy.

(2) COMPRESSION AND EXPANSION:

Compression and expansion are common in Nāzik's versions of English poems; she renders them freely, she does not consider herself bound by the order of the stanzas and the lines; she rearranges them in a manner appropriate to her own feelings; for instance, she compresses lines 5 and 6 of stanza clxxxi of the original into line 3 of stanza 6 of the version, perhaps because she is reluctant to indulge in enjambement, as in Byron's poem:

.
The oak leviathans, whose huge ribs make
Their clay creator the vain title take
Of lord of thee, and, arbiter of war--

All her lines are end-stopped:

لقبوا سادة البحار وما هم غير طيف من الغرور الفاني

(They were called the lords of the sea, and yet they were nothing but a phantom of mortal vanity.)

THE IMPACT OF BYRON'S ADDRESS TO THE OCEAN ON NĀZIK'S POETRY:

The impact of Nāzik's version of Byron's passage on the ocean is much less than that of her version of Gray's Elegy, because the themes of Gray's Elegy are more appropriate to her romantic mood than those of Byron's passage.

(1) THE DEVICE OF ADDRESSING NATURAL ELEMENTS:

Nāzik uses the device of addressing natural objects and phenomena quite frequently in her poetry written both at the time of her version of Childe Harold's Pilgrimage and subsequently. Examples of this are her addresses to the moon in Ughniyah li-'l-qamar (a song to the moon) [st. 6]:

البث كما أنت عالما عجزت أرواحنا أن تعي خفاياه

(Remain as you are, a world the secrets of which our souls have been unable to learn!)

her address to the sun in Ughniyah li-shams al-shitā' (a song to the winter sun) [st. 1]:

أذيبي بها قطرات الجليد
عن العشب، عن زهرة لا تريد
فراق الحياه

(Melt with them the drops of ice from the grass, from a flower that does not want to part with life!)

her address to the wind in Unshūdat al-riyāh (the ode of the winds) [Part 2, st. 4]:

أقبلي أقبلي يا فتاة النشيد
وابحثي بينهم عن فؤاد سعيد

(Come on, come on, O girl of the ode, / and search among them for a happy heart!);

and her address to the nightingale in Ilā 'l-shā^{c}ir Kīts (to the poet Keats) [st. 6]:

صفي شاعري كيف أمضى المساء
على قدمي ذلك الميت

(Describe how my poet spent the evening / at the feet of that dead one!)

Clearly, she is influenced thematically not only by Byron's passage on the ocean but also by Shelley's address to the West wind and Keats's address to the nightingale, the sun and the moon. However, as far as her general poetic vocabulary is concerned, these poems seem to have had much less impact than Gray's Elegy.

(2) WEAKNESS AND STRENTH:

The contrasting theme of the weakness of man and the strength of the sea is frequently found in Nāzik's poetry, for instance in Ma'sāt al-Hayāt (the tragedy of life) (1945). Although she is horrified by the sea, she admires its strength and always contrasts it with human weakness; man is always defeated by the sea in her poetry:

ما الذي تصطاد في بحر الزمن وغدا يصطادك الدهر العتي

(What do you hunt in the sea of time, when recalcitrant fate will hunt you tomorrow?)

In Unshūdat al-Salām (the ode of peace) [st. 32], she talks about the pride of human beings despite their weakness:

فيم نطغي؟ وكيف ننسى قوى الكو ن وما في الوجود أضعف منا

.....

* * *

لن تدوم الأيام لن يحفظ الدهـ ـر كيانا لكائن بشري

(Why do we become tyrants? How can we forget the powers of the universe, when there is nothing in existence that is weaker than us? / .... / * * * / The days will not last, time will not preserve existence for a human being.)

NOTES:

(1) ᶜAbdul-Ḥai, M. Tradition and English ...., p. 84.

(2) ibid., p. 84.

(3) a written communication from Nāzik al-Malā'ikah in 1984.

(4) al-Malā'ikah, N. al-Tajzī'iyyah .... , p. 136-9.

(5) ibid., p. 147.

(6) ᶜAbdul-Ḥai, M. "A bibliography of Arabic Translations of English and American Poetry (1830-1970)", Journal of Arabic Literature, vol. vii, 1976, p. 120.

(7) ibid., p. 132.

(8) ibid. Tradition and English ...., p. 27.

(9) ibid. 28.

(10) Andrāus, F. "Marthi yah kutibat fī finā' kanīsah bi-'l-rīf li-'l-shāᶜir al-injilīzī Tūmās Jrāy", al-Siyāsah al-usbūᶜiyyah, no. 174, Saturday, July 6, 1929, p. 11.

(11) Maḥmūd, H. M. "Marthi yah nuẓimat fī sāḥat kanīsah", Abūlū, vol. ii, no. 8, April, 1934, p. 703-6.

(12) ibid., p. 703, citing from I. F. Higton's note on the Elegy [the translator does not give any information about the source].

(13) al-Malā'ikah, N. "Marthi yah fī maqbarah rīfiyyah", Dīwān (1), pp. 668-690.

(14) Lane, E. W. Arabic-English Lexicon, vol. (1), 1984, p. 2813.

(15) Maḥmūd, H. "Marthi yah nuẓimat fī sāḥat kanīsah", Abūlū,

vol. ii, no. 8, April, 1934, p. 703-6, citing from ʿĪsā Iskandar al-Maʿlūf. "al-Qubriyāt; qubriyāt al-ʿArab", al-Muqtataf, vol. 31, May 19, 1906, pp. 381-388.

(16) Khaṭṭāb, ʿI. ʿA. "Tarjamah ʿArabiyyah li-marthiyyat al-shāʿir al-Injilīzī Tūmās Jrāy", Kulliyyat al-Ādāb, Riyadh University, vol. 3, 1973-4. pp. 227-47.

(17) ʿAbdul-Ḥai, M. "A Bibliography of Arabic Translations of English and American Poetry (1830-1970)", Journal of Arabic Literature, pp. 125 & 126.

(18) Anonymous, "Ḥadīqat al-muqtaṭaf; Mukhtārāt min Bayrūn", in al-Muqtataf, vol. 84, January-June, 1934, p.750.

CHAPTER THREE

THE PRESENCE OF KEATS'S ODES IN NĀZIK'S POETRY

THE DEFINITION OF THE TERM 'ODE':

Like the term 'Romanticism', the term 'Ode' has been variously defined. It is used in both English and Arabic literature. In English poetry, the Ode is confused with other terms, such as Lyric, Melody, Song, Sonnet and Elegy. In A Dictionary of Literary Terms,[1] J. A. Cuddon defines the ode as:

> "(GK 'song') a lyric poem, usually of some length. The main features are an elaborate stanza-structure, a marked formality and stateliness in tone and style (which makes it ceremonious), and lofty sentiments and thoughts. In short, an ode is rather a grand poem; a full-dress poem. However, this said, we can distinguish two basic kinds: the public and private. The public is used for ceremonial occasions, like funerals, birthdays, state events; the private often celebrates rather intense, personal, and subjective occasions; it is inclined to be meditative, reflective. Tennyson's Ode on the Death of the Duke of Wellington is an example of the former; Keats's Ode to a Nightingale, as an example of the latter."

The Ode was differently defined in different literary periods:

> "To the Elizabethan, an ode could be a short, light song. In the seventeenth and the eighteenth centuries, the greater ode established itself in imitation of Pindar, the lesser ode in imitation of Horace. These Classical influences became more diffuse during the Romantic period. Many of our finest odes, both formal and irregular, appeared during the early years of the nineteenth century and imparted an impulse that persisted throughout the Victorian age. But during this age authors began to use the title 'ode' less readily, until in our own century it has been widely abandoned as an enbarrassment .... the finest odes of Wordsworth, Coleridge, Shelley, and Keats originated in intensely personal impulses. Wordsworth feels that his vision has lost the glory with which it shone when he was young; Coleridge dreads that private unhappiness has cost him his poetic imagination; Shelley longs, despite his weakness and frustration, to preach an optimistic gospel to mankind; and Keats experiences the agonizing discrepancy between his glimpses of an ideal beauty and his actual life of sickness and sorrow. But none of these odes remains merely personal. Each of them develops a complexity such as we should not expect to find, for example, in a song; each of them becomes reflective, even

philosophical. Wordsworth discerns grounds for a faith in immortality and finds in his mature outlook a compensation for the loss of his juvenile vision; Coleridge formulates a doctrine of the creative activity of the mind; Shelley makes clear the redemptive nature of the gospel he would preach; and Keats achieves an acceptance of, and a satisfying perception of beauty, in the very process of life itself.(2)

The word أنشودة emerged into modern Arabic poetry as a title for a short lyrical poem, such as Unshūdat al-maṭar (the ode of rain) of al-Sayyāb and Unshūdat al-salām (the ode of peace) of Nāzik. This word was used by Arab poets, ᶜAbdul-Ḥai believes, after Buṭrus al-Bustānī's attempt to translate the Bible with Eli Smith in 1848.(3)

Like 'ode' in English, أنشودة is confused with other Arabic terms, such as أغنية (song), ترنيمة (hymn), ↑(melody) نغمة، لحن, مرثية (elegy) and نشيد (anthem). These terms are used interchangeably; they commonly share certain qualities; they all mean a poem written in a simple language and style to reflect a personal experience of the author. In Qamūs Ilyās al-ᶜaṣrī,(4) Elias defines the words أنشودة and نشيد similarly:

"A song; a hymn; canticle .... أنشودة. "نشيد.

In A Dictionary of Modern Written Arabic,[5] Hans Wehr treats the two words as the same:

"نشيد and أنشودة .... song; hymn, anthem"

The word أنشودة (ode) is more common in Nāzik's early poems than in her later poems. Words such as أغنية (song), لحن (melody) and مرثية (elegy) occur in the titles of her early collections, but they do not occur in the later at all, because the western influence decreases.

THE IMPACT OF KEATS'S ODES ON NĀZIK'S POETRY:

Keats and Shelley are well known in the Arab literary world. Their poetry, especially the odes, was read by the Arabs, and is still read, admiringly. Generally speaking, Shelley was more admired than Keats, possibly because Arab readers, at the beginning of the 20th century, found him sympathetic to their political stance. His name was associated with his poem Prometheus Unbound (see chapter 1). Keats was known as the poet of truth and beauty Shāʿir al-haqīqah wa 'l-jamāl (the poet of truth and beauty), a title derived from the final lines of Ode on a Grecian Urn [st. 5]:

> Beauty is truth, truth beauty, - that is all
> Ye know on earth, and all ye need to know.

Keats's odes are more influencial on Nāzik's poetry than Shelley's; Nāzik finds in Keats's odes the themes that suit her personal feelings and poetic purpose; she imitates Keats in a way that does not force her to repress her own poetic personality. Shelley's mythological themes and imagery have a greater impact on Nāzik's poetry than the mythological themes and imagery of Keats (see chapter 4).

COMMON THEMES AND IMAGERY IN NĀZIK'S AND KEATS'S POETRY:

Nāzik's and Keats's odes have common aspects; they are as follows:

CONTRASTING THEMES:

The most common contrasting themes in the odes of Nāzik and Keats are: death and life, death and poetry, death and love, death and beauty, pain and pleasure, vision and reality and love and hatred. The theme of death is the core of Nāzik's early poetry. This theme is less common in her later collections. Both Nāzik's and Keats's odes have internal relations; the themes of their odes reveal their spiritual and physical feelings towards natural things in these contrasting themes.

(1) LIFE AND DEATH:

Nāzik's attitude towards life and death changes from one stage of her life to another: in her teenage, she loves life and is horrified by death;(6) in her young womanhood, she loves life and death equally (see below); in her maturity, she accepts life and death as the natural pattern of human creation (see below).

At the age of 29, Nāzik wrote Uqhniyah li-'l-hayāt (1) [st. 2 & 5] (1952), in which she balances life and death in one line; she loves them equally:

فمن سوف يخبرهم أننا شربنا العذوبة حتى سكرنا

.....

* * * *

ومن أجله قد هوينا الحياة ومن أجله قد عشقنا الفناء

.....

يعشش في تربتينا الجمال فيا جهل من ظننا أشقياء

(And who will tell them that we drank the sweetness until we become intoxicated?/...****/ For its sake we have passionately desired life and for its sake we have loved extinction. / .... / Beauty nests in our dust; O how ignorant are those who thought we were destitute!)

This is an imitation of al-Shābbī in Fī zill wādi 'l-mawt (in the shadow of the valley of death) [st. 4]:

وأكلنا التراب حتى مللنا وشربنا الدموع حتى روينا

ونثرنا الأحلام والحب والالام واليأس والأسى حيث شئنا

(And we have eaten dust until we became bored; we have drunk tears until we quenched our thirst; / and we have scattered dreams, love, pain, despair and grief wherever we wanted.)

Nāzik is clearly fascinated by the Romantic myth of the poet who dies young, the myth that poetic genius is at odds with the

world and its possessor is driven almost inevitably to an early death. It was a myth supported by the historical coincidence that Byron, Shelley and Keats all died young. And it was a myth fostered by the Romantic poets themselves. It is perhaps because of her reading of the myth in Shelley's Adonais, a lament on Keats's death, that she focuses on Keats's premature death.

Both Nāzik and Keats find death loveable. In Ahzān al-shabab (the sorrows of youth) [st. 28], Nāzik calls death الموت المحبب (lovable death), because it offers her an escape from melancholy and the pain of life:

سوف ألقى الموت المحبب روحا شاعريا يحب صمت التراب
وفؤادا يرى الممات شبابا للمنى والشعور أي شباب

(I shall meet lovable death as a poetic spirit that loves the silence of the dust, / and a heart that thinks death is youth -- what a youth for hopes and feelings!)

In stanza 44, she describes premature death as blessing:

أفليس الممات في ميعة العمـ ـر إذن نعمة على الأحياء

(Is not death, then, in the bloom of life a blessing to living beings?)

In this line, Nāzik consciously refers to Keats and other English and Arab Romantics who died young: Byron, Shelley,

al-Hamsharī and al-Shabbī. She thinks that she will die young like them. Many of her rapturous contemplations of death seem to look back in their phrasing to the sixth stanza of Keats's Ode to a Nightingale:

Darkling I listen; and, for many a time
I have been half in love with easeful Death,
Called him soft names in many a mused rhyme,
To take into the air my quiet breath;
Now more than ever seems it rich to die ....

Nazik welcomes death happily because she believes that to die young is a kind of guarantee of her poetic status [st. 29 & 30]:

سوف القاك غير محزونة يا موت في ميعة الشباب الفريد
وعزائي أني تركت ورائي لحني السرمدي ملء الوجود

* * * *

لست وحدي التي تموت وما زا لت شبابا لم تسقه الأنداء
تعست هذه الحياة فكم قد مات في ميعة الصبا شعراء

(I shall meet you without grief in the bloom of warbling youth, O death! / And my solace is that I have left my immortal melody behind me, filling existence. / * * * / I am not the only one to die, while still in youth, which the dews have not watered. / This life has become miserable; how many poets have died in the prime of youth!)

This recalls Keats's 'easeful death' in Ode to a Nightingale [l. 53]; Keats being in love with death and his calling it soft names in 'many a mused rhyme' makes death not an object of terror but something 'easeful' because it delivers human beings from the burden of bitter reality. In stanza 44, death at an early age is represented as a blessing to mortals.

The contrasting themes of life and death in Keats's Ode to Autumn are also found in Nāzik's Ka'ābat al-fusūl al-arbaᶜah (the melancholy of the four seasons) [st. 2]:

كل يوم طفل جديد وميت ودموع تبكي على المأساة

(Every day a new child and a corpse and tears that weep for the tragedy.)

Nāzik's contrasting images of 'a new child' and 'a corpse' suggest that life does not last very long, that the birth of beauty ends in death; this phenomenon is the tragedy of life.

The ideas of life and death are combined in Keats's Ode to Autumn through the images of winter and summer which meet in autumn. The ripeness of life and light are associated with summer; decay, death and darkness are associated with winter. Nāzik's and Keats's desires for the permanence of pleasure are not fulfilled. In Ka'ābat al-fusūl al-arbaᶜah (the melancholy of the four seasons), happiness and pleasure

are naturally terminated by inevitable death. The tragedy of the four seasons is that each of them provokes melancholy because of its peculiar disadvantages; even the beautiful spring has its own tragedy -- the shortness of its duration.

The influence of the theme of death on her is revealed in her version of Gray's Elegy (see chapter 2); her attitude towards death is similar to that of Keats; the passions, sufferings and the vicissitudes of their lives are also similar.

(2) DEATH AND POETRY:

In her article "al-Shi^{c}r wa al-mawt" (poetry and death) 1954,(7) Nāzik compares al-Shābbī's, al-Hamsharī's, Keats's and Rupert Brooke's attitudes towards death; she argues the association of the premature deaths of these poets and their unusual love of death; oversensitivity is a common quality of the three poets. Rupert Brooke's death was different from the others; he died in the Great War. Unlike Keats he does not fall in love with death; he loves it as a friend; he sees death as a natural thing. His relationship with death has no sharp sensitivity, which we find in poets such as al-Shābbī, Keats and al-Hamsharī. Nāzik believes that al-Shābbī wants to experience death because he is not terrified by it, as in Fī zill wādī 'l-mawt (in the shadow of the valley of death) 1932 [st. 5]:

«جف سحر الحياة، يا قلبي الباكي،
فهيا، نجرب الموت ..، هيا..!»

(The magic of life has dried up, O my weeping heart! / So come on, let us experience death, come on!)

In this article, she focusses on al-Shābbī's association of youth, hope, pessimism, grief and death in Taht al-ghusūn (under the branches) [l. 10 & 22]:

فلمن كنت تنشدين؟ فقالت: للضياء البنفسجي الحزين"

"للشباب السكران، للأمل المعبود، لليأس، للأسى، للمنون"

(So to whom used you to sing? She said: To the sad violet light, / to intoxicated youth, to worshipped hope, despair, sorrow and death.)

She also concentrates on Keats's attitude towards death, quoting piecemeal from his poetry:

1) from Ode to the Nightingale, she quotes lines 52-3:

I have been half in love with easeful death,
Called him soft names in many a mused rhyme,

كنت نصف عاشق للموت المريح فناديته بأسماء عذبة في أناشيد عديدة

(I was half in love with restful death, so I called it with sweet names in many odes.)

and line 55:

Now more than ever seems it rich to die,

الآن أكثر من أي وقت آخر ، يبدو أن من الخصوبة أن أموت

(It is now rather than at any other time that it seems fertile for me to die.)

2) from Ode on Indolence, stanza 1, lines 3-5:

And one behind the other stepped serene,
In placid sandals, and in white robes graced;
They passed, like figures on a marble urn,

قال هذا وخطا بخفة، في لون من المرح المملوء بالموت

(He said this and stepped lightly with a kind of joy laden with death.)

3) from Ode on Melancholy, stanza 3:

She dwells with beauty - beauty that must die;

إنها تعيش مع الجمال، الجمال الذي يجب أن يموت

(She lives with beauty, beauty that must die.)

4) from Endymion, lines 234-5 of Book i:

Eternal whispers, glooms, the birth, life, death
Of unseen flowers in heavy peacefulness;

مولد أزهار غير منظورة، وحياتها، وموتها في سكينة عميقة

(The birth of unseen flowers, their lives and deaths in deep tranquillity.)

and lines 364-466 of book ii:

O did he ever live, that lonely man,
Who loved -- and music slew not? ....

أواه، هل وجد قط ذلك الإنسان
المنفرد الذي أحب ولم تقتله الموسيقى

(Oh, Did that solitary man exist who loved and whom Music did not kill?)

5) from Hyperion, lines 281-283 of Book ii:

A living death was in each gush of sounds,
Each family of rapturous hurried notes ....

كان هناك موت حي في كل انبجاسة من النغم

(There was a living death in every overflowing of melody.)

6) from Sleep and Poetry, lines 218-19:

To some lone spirits who could proudly sing
Their youth away, and die? .....

إلى بعض الأرواح المنفردة التي استطاعت أن تبعثر شبابها
في الغناء وتموت

(To some of the single souls which were able to squander their youth in singing, and then die.)

7) from Why did I laugh to-night, lines 13-14:

Verse, Fame, and Beauty are intense indeed,
But Death intenser -- Death is life's high meed.

الشعر والمجد والجمال أشياء عميقة حقا ولكن الموت أعمق. الموت مكافأة الحياة الكبرى.

(Poetry, glory and beauty are truly profound things, but death is more profound. Death is the great reward of life.)

The rest seems to be an attempt to summarize Keats's attitude towards death. Nāzik conceives of Keats's sense of Beauty in terms of glory and poetry; both are significant in the lives of the two poets, but death is much more significant to them than anything else because it is the most powerful thing in the world, and it is the end of everything, especially sorrows.

al-Hamsharī, like Keats, loves death; he wrote a long poem called Shāti' al-ᶜrāf (the shore of conventions) -- a song to death in which death is loved at every moment. Then she argues for Rupert Brooke's friendship with death in his poems

Dead Men's Love, Ambarvalia and Sonnet: Oh! death will find me, long before I tire; his attitude towards death is different from the others in that he regards death as a beginning, not an end. This reminds her of Keats's Hyperion:

وهذا يعيد الى ذاكرتنا قصيدة كيتس الفذة هايبيرون (Hyperion) وفيها نجد (أبولو) الاله الجديد لايبلغ مرتبة الالوهية إلا بعد أن يموت (die into life) وبهذا يكون الموت خطوة نحو الحياة الكبرى.

(This recalls Keats's unique poem Hyperion, in which we find that Apollo, the new deity, does not achieve his full godhead until he dies (die [sic] into life). In this way death becomes a step towards greater life.)(8)

Nāzik believes in the passionate love which is implied in solitude, love and music; she refers to Keats's heroes, such as Porphyro and Madeline in The Eve of St. Agnes, Lamia and Lycius in Lamia, Endymion and Cynthia in Endymion and Saturn in Hyperion:(9)

وهكذا نجد أن (بورفيرو) و (مادلين) و (لاميا) و (ليسيوس) و(اندميون) و (سينثيا) و (ساترن) وغيرهم كانوا كلهم متوحشون في حبهم وكرههم و سخطهم ورضاهم، وقلما كانوا يعرفون الوسط. إنهم أناس يعيشون بعواطفهم ويأكلون قلوبهم.

(And that is why we find that Porphyro, Madeline, Lamia, Lycius, Endymion, Cynthia, Saturn, and the like are wild in

their love, hatred, anger, and satisfaction. Seldom do they know moderation. They are persons that live on their passions and eat their hearts.)

(3) PAIN AND PLEASURE:

Nāzik and Keats are fascinated by the opposites of joy and sorrow. Pain and pleasure are the parallel themes of Nāzik's life; they affected her attitude toward life at an early age. She suffered from many problems, personal, social and political, which, ultimately, made her very pessimistic; she retreated from painful reality into the poetry of lonely communion with nature. Nāzik encountered two personal problems in her life: the death of her relatives, especially her mother, and her frustration in love. In "al-Shi^{c}r fī hayātī",(10) she lists four reasons for the sorrowful tone that veils Ma'sāt al-hayāt (the tragedy of life) and ^{c}Āshiqat al-layl:

1) her rejection of the idea of death,

2) her protest against the British colonization of Iraq and her hatred of the Government of Nūrī al-Sa^{c}īd and ^{c}Abd al-Ilāh

3) her sorrow at the negative position of woman in Arab society,

4) her hatred of sex and marriage.

As an idealistic person she was looking for perfection in vain. Frustrated in her quest, she isolated herself from

other people. Her isolation took a very romantic form: Nature was her best friend. She trusted the rivers, the night (see chapter 1) and the birds rather than human beings. For her, pleasure and pain seem to be mutually inclusive; she cannot experience one without the necessity of involving the other. This is markedly similar to Keats, who seemed almost to feel pain and pleasure as entities in themselves rather than aspects of feeling. He accepted sorrow and pain as equal intensities with joy. Keats encountered many problems that made him grieve:

1) the reviewers' mauling of Endymion,

2) the removal of his brother George and his wife,

3) the fatal decline of his brother Tom.

In Ode on Melancholy [st. iii], we find the combination of pain and sorrow:

> Ay, in the very temple of Delight
> Veiled Melancholy has her sovran shrine,
> Though seen of none save him whose strenuous tongue
> Can burst Joy's grape against his palate fine ....

Pleasure makes Nāzik and Keats ebullient, pain leaves them despondent. The positive response of Nāzik is expressed when she displays her physical pleasure in certain beverages, such as: رحيق (nectar) as in Ughniyat layālī 'l-sayf (the song of the summer nights) [st. 1 & 5]; كروم (vines = Wine) as in Ughniyah li-'l-hayāt (the song of life) [st. 4] شهد; (honey) as in Ughniyah li-'l-qamar (a song to the moon) [st. 1]. The effects of these liquids are symbolic in the poems of Nāzik and Keats.

Nāzik's physical pleasure is displayed in Ughniyat layālī 'l-sayf (1952) [st. 1]:

يا هدوءا مطمئنا
يا فضاءا مرحا لدن البريق
يشرب الانجم كأسا من رحيق
يا رؤى تقطر لونا

(O restful quietude! / O cheerful space, that lightly flickers, imbibing the stars like a cup of nectar! / O visions which drip with colour!)

In Endymion [Book ii, l. 756-161], Keats uses similar symbols -- nectar and wine -- to suggest the intensity of Endymion's feelings towards the moon:

> Enchantress! tell me by this soft embrace,
> By the most soft completion of thy face,

Those lips, O slippery blisses, twinkling eyes
And by these tenderest, milky sovereignties --
These tenderest -- and by the nectar-wine,
The passion -''O doved Ida the divine!
.....'

Nazik developed in her poetry a cult of melancholy; there are English Romantic influences at work in her development of this cult. In Lahn al-nisyān (the melody of oblivion) [st. 3], pain creates pleasure which is, to her, dearer than music:

ولم الألم
يبقى رحيقي المذاق، أعز حتى من نغم؟

(Why does pain / remain my tasted nectar, dearer even than melody?)

Pain for Nāzik is parallel to Keats's melancholy; the words are interchangeable because pain creates melancholy and melancholy creates pain. In Ode on Melancholy [st. iii], Keats's Melancholy has a 'sovran shrine' in 'the temple of delight'. In Ode to Psyche [l. 50-4], pleasure and pain are mingled together:

Yes, I will be thy priest, and build a fane
In some untrodden region of my mind,
Where branched thoughts, new grown with pleasant pain,
Instead of pines shall murmur in wind ....

(4) VISION AND REALITY:

In her youth, as a Romantic poet, Nāzik prefers the world of dreams to that of reality. In al-Khayāl wa 'l-wāqi^{c} (1945), she is bored with her bitter reality, and decides to live in the world of imagination (see chapter 1). In Ilā 'l-shā^{c}ir Kīts (to the poet Keats) (1947), which is a version of Keats's Ode to a Nightingale, she remains throughout the poem half within and half without the world of dreams. In this poem, her realistic attitude is stronger than Keats's because, from the beginning to the end of the poem, we are told that she is aware of her vision and reality. She knows herself as a 'dreaming girl' and at the same time created from 'water and clay' [st. 2]:

حياتي، يا شاعري، كلها
حياة فتاة من الحالمين
إلهية الروح لكنها
على الأرض حفنة ماء وطين

(The whole of my life, O my Poet, / is the life of a dreaming girl, / whose soul is divine, but / on earth she is a handful of water and clay.)

The 'dreamy soul' and 'a dreaming girl' recall Keats's ideal world of imagination and the visionary song of the nightingale. The main themes in the final stanzas of the two

poems are different. At the end of the poem, Keats awakes from his dream after bidding farewell to the nightingale [st. viii]:

Adieu! the fancy cannot cheat so well
As she is famed to do, deceiving elf.

In stanza 8, although Nāzik knows that she is deceived by her dream, she keeps searching for it:

أفتش عن حلمي المتعب
تخادعني كل قمرية

(I search for my wearied dream, / deceived by every turtle dove.)

Nāzik begins and ends Ilā 'l-shā^{c}ir Kīts by imitating the ideas in the opening and the final stanza of Keats's Ode to a Nightingale. In this poem, Keats describes himself sitting under a tree, listening to the melodious songs of a nightingale. He does not envy the happiness of the nightingale, but is rather happy in the nightingale's happiness. But to feel the bird's joy makes him intensely conscious of his own sorrows. Keats is not the only poet to whom Nāzik dedicates her life. In Unshūdat al-abadiyyah (the ode of immortality), she dedicates her life to the Russian composer, Tchaikovsky, on the occasion of the

forty-fifth anniversary of his death. In Ilā 'l-shā^{c}ir Kīts [st. 1], she dedicates her life and dreams to Keats:

حياتي يا شاعري وآلام روحي الحزين
وأحلامي المرة الذاويه
وموكب أيامي الذاهبات
وأطياف أيامي الآتيه

(My life, O my poet!, and the pains of my sorrowful soul, / and my bitter and faded dreams, / and the procession of my passing days, / and the phantoms of my coming days.)

In Unshūdat al-abadiyyah (the ode of eternity) [st. 1], she loves her life for the sake of Tchaikovsky's melodies, whose music is as eternal as the songs of the bulbul:

صاحب الحياة من أجل ألحا نك يا بلبلي الحزين وأحيا
صارى في النجوم من نور أحلا مك ظلا مخلدا أبديا

(I will love life for the sake of your melodies, O my sad bulbul, and I will live. / I will see in the stars an eternal shadow from the light of your dreams.)

IMAGERY:

The most common natural images in Nāzik's odes are: the birds, the winds, the river, the sun and the moon. These images, like those in English Romantic poetry, stand as symbols for art in general and poetry in particular.

(A) THE BIRDS AND THE WIND:

(1) THE BIRDS IN ARABIC POETRY:

Birds are the creatures that most compel the Arab poets' attention; wild birds, such as: صقر (falcon), عقاب (eagle), نسر (vulture), قطاة (sand grouse), هدهد (hoopoe), باز (hawk), نعامة (ostrich), غراب (crow), بوم (owl), dominate traditional Arabic poetry; and cage birds, such as حمامة (pigeon), عصفور (sparrow), كنار (canary), قمرية (turtle dove) شحرور (thrush, blackbird), بلبل (bulbul) and عندليب, هزار (nightingale), dominate modern poetry. The names of some of these birds appear to be used without strict scientific regard for taxonomy. The image of the bird is dominant in Arabic Romantic poetry; it is often associated with freedom, especially political freedom. Like the English Romantics, the Arab Romantics display their wish to fly like birds to escape bitter reality. Their references to birds derive from

Wordsworth's Cuckoo, Shelley's Skylark, and Keats's Nightingale. al-ᶜAqqād borrows for his curlew's features Wordsworth's green linnet and cuckoo, and Keats's nightingale. In Tradition and English and American Influence in Arabic Romantic Poetry,(11) ᶜAbd u l-Ḥai compares al-ᶜAqqād's curlew to Shelley's skylark and Keats's nightingale. Like Shelley's skylark, al-ᶜAqqād, in al-Karawān al-mujaddid (the repetitious curlew)[st. 6], describes the bird as a teacher:

علمتني في الأمس سرك كله: سر السعادة في الوجود الفاني

(You taught me all your secret yesterday -- the secret of happiness in mortal existence.)

Al-ᶜAqqād's bird is also parallel to Keat's bird as an "immortal Bird, which sings in a summer night in 'full-throated ease":

حادي الظلام على جنح صاعد يا أرض أصغي، يا كواكب شاهدي!

.....

لهجت طيور بالضحى وتكفلت بالليل حنجرة المغني الخالد!

.....

عاهدت هذا الصيف لست بواهب سمعي سواك، فهل تراك معاهدي؟

(Urging the darkness on rising wing. O earth, listen! O stars, see! / .... / Birds are devoted to the morning, but the throat of the immortal singer takes on the duty of the night.

/ .... / I made a compact this summer that I would not give ear to any but you, so do you think that you can make a compact with me?)

The most dominant birds that appear in modern Iraqi poetry are: the turtle dove (al-Qumriyyah), the pigeon, the nightingale, the bulbul, the sparrow and the owl. Very often the Iraqi poets do not specify the kinds of birds in their poems; they refer to them in general, associating them with freedom and poetry. In Shā^{c}ir fī sijn (a poet in a prison) (1910), ^{c}Alī al-Sharqī focusses on the strong relationship between the poet and the bird. He wishes to be as free as the birds:

لو كان ربي يعطي الحياة بالتخيير
لما أردت حياة إلا حياة الطيور
بين البلابل أشدو أزف بين الصقور
كم من مليك تمنى حرية العصفور

(If my lord were to allow (us) to choose our lives, / I should not wish for any life but that of the birds, / singing among the bulbuls and being wed (? -- hastening -- opening my wing?) among hawks. / How many slaves have wished for the freedom of the sparrow!)

In al-Ṣāfī 'l-Najafī's al-Shi^{c}r wa 'l-ṭuyūr (Poetry and birds) [1. 4 & 5], the bird is associated with the night, and poetry:

ولو أننا لم نسهر الليل ظلة أفقنا جميعا والطيور تغرد

وتغريد هذا الطير شعر ملحن وليس يعيه فكرنا المتبلد

(And even if we do not stay awake all night through anxiety, we shall wake together with the birds singing. / The warbling of this bird is melodious poetry, and is not perceived by our dull thought.)

In ʿUṣfūrat al-wādī (the sparrow of the valley) [l. 3-4], al-Zahāwī's bird suggests the poet; the song of the bird is sad and pleasurable at the same time:

تردد في خير لحن سمعته وتنشد شعرا على خير انشاد

فيا حسن شعر محزن مطرب معا ويا حسن لحن ثم يا حسن ترداد

(You repeat the best melody that I have ever heard, and recite poetry in the best possible way; / O the beauty of poetry that brings both grief and joy! O the beauty of melody! Finally, O the beauty of recitation!)

The nightingale (العندليب) is one of the most loveable birds in Arabic poetry because of the sweetness of its voice. al-Zahāwī crowns it the king of the birds:

إنما العندليب والصوت منه حين يشدو كلاهما لي حبيب

ملك الطير كلها في الأغاني فله التاج وحده والقضيب

(The nightingale and the sound coming from it when it sings are

both dear to me. / The king of all the birds in songs; the crown and the sceptre are his alone.)

The association of the nightingale with the poet derives from Shelley's A Defence of Poetry:(12)

> A poet is a nightingale, who sits in darkness and sings to cheer its own solitude with sweet sounds; his auditors are as men entranced by the melody of unseen musician, who feel that they are moved and softened, yet know not whence or why."

(2) THE SIGNIFICANCE OF THE BIRDS IN NĀZIK'S POETRY:

Nāzik refers to many kinds of birds in her poetry; the turtle-dove, the nightingale and the bulbul appear frequently in her poetry; the hawk, the owl, and the eagle appear occasionally. They are seen in many places, such as brooks, houses, rocks, and the branches of the trees; In Fī dhikrā mawlidī (on my birthday) [st. 4], they are seen at home:

كالعصافير أملأ الدار لهوا وغناء وأستحب جنوني .

(Like the sparrows I fill the house with sport and song, and I love my madness.)

In Fī 'l-rīf (in the countryside) of Uqhniyah li-'l-insān (2) [st. 27], al-qumrī (the turtle-dove) is seen beside the brooks:

ويغني القمري تجري السواقي ويلاقي الضياء تلة زنبق

(The turtle dove sings, the watercouses run and the light meets a mass of lilies.)

Nāzik's feeling is united with the melody of the birds' songs. When she is happy she finds happiness in everything, when al-qumrī sings, everything in nature, such as watercourses, lilies and light, looks fine: when she is depressed, the happy melody of the bird does not catch her

attention; she hears only the sad tunes of the songs of the birds, which remind her of her sorrowful life. In Ma'sāt al-ḥayāt [st. 42], the songs of the birds are no longer a palliative for her despair:

أين شدو الطيور ما عدت ألقى في صفاه من يأس قلبي خلاصا

(Where is the singing of the birds? I no longer find in its purity release from my heart's despair.)

In Uqhniyah li-'l-insān (1) [st. 47], too, the song of the bird is no longer the healer of her wound:

وغناء الطيور لم يعد الا ن شفاء لأدمعي وخلاصا

(The singing of the birds is now no more a cure and release for my tears.)

Many kinds of birds are referred to in Keats's poetry, but four occur with considerable frequency; the nightingale, the swan, the dove and the eagle. Each one of these represents a special quality:

> "In the majority of Keatsian contexts, the swan represents gracefulness, the dove sweet innocence, the eagle fierce and purposeful strength, and the nightingale song."(13)

(3) AL-QUMRIYYAH (THE TURTLE DOVE) AND THE NIGHTINGALE AS SYMBOLS Of POETRY:

Throughout the history of Arabic poetry, classical and modern, the image of the dove has always been used to denote nostalgia and parting with one's beloved and one's home.(14) The birds, especially the turtle-dove, have a significant role in Nāzik's poetry; in general, they suggest freedom and happiness. al-Qumriyyah (the turtle-dove) appears frequently in Nāzik's poetry; it even replaces many other birds, such as the nightingale in her version of Keats's Ode to a Nightingale and the owl in her version of Gray's Elegy. She prefers it to other birds, probably because she is more familiar with it; the song of Nāzik's turtle-dove reminds her of the happy song of Keats's nightingale on the one hand, and the sorrow of her life on the other hand.

Nāzik's qumriyyah is comparable to Keats's nightingale; the similarity between them is that Nāzik's and Keats's birds stand as symbols for poetry. Nāzik compares the song of the nightingale with Keats's ode; the song and Keats's ode are both immortal. The difference is that al-Qumriyyah, in Nāzik's version of Ode to a Nightingale, is aware of the sorrow of human existence, whereas Keats's nightingale is unaware of sorrows. In the fifth stanza, she asks the nightingale to describe Keats's sighs and self-destructive grief, his sorrow

when he sat keeping vigil, his dreariness and utter hopelessness, and what he said on his death-bed. She continues to ask the bird to describe that night for the remainder of the poem.

In Fī 'l-rīf (in the countryside) of Ma'sāt al-hayāt [st. 40], the turtle-dove does not know anything about the misery of life:

ويعود القمري يصدح جذلا ن كأن ليس في الحياة شقاء

(And the turtle-dove returns singing joyfully, as if there were no misery in life.)

Whereas Nāzik tends to represent the song of the turtle-dove as happy, in al-Zahāwī's al-Rabīᶜ wa 'l-tuyūr (Spring and birds) [st. 19], the turtle-doves are sorrowful:

والقماري حاضنات فروعا مبديات بسجعهن خشوعا
يتشاكين بينهن الولوعا وأنا صامت أصب دموعا
هن مني على الخدود جواري

(And the turtle doves are embracing branches, and voicing humility in their rhymed prose. / They complain to each other of their desire, while I am silent, shedding tears; / they are running on my cheeks.)

In Ode to a Nightingale [l. 21-4], Keats wishes to be as happy as the nightingale:

Fade far away, dissolve, and quite forget
What thou among the leaves hast never known,

In To a Skylark [l. 71-76], Shelley is surprised at the happiness of the skylark:

What objects are the fountains
Of thy happy strain?
What fields, or waves, or mountains?
What shapes of sky or plain?
What love of thine own kind? what
ignorance of pain?

(4) DISEMBODIED VOICE:

Following the English, the Arab Romantic Poets very often describe the bird's voice as disembodied. In A Defence of Poetry, Shelley describes the poet as a nightingale who sings in darkness; "his auditors are men entranced by the melody of an unseen musician," (see above).(15) In al-Layl yā karawān (the night, O curlew!) [st. 2], al-ᶜAqqād's bird, like Shelley's, is an 'unbodied' voice:

صوت ولا جثمان لحن ولا عيدان

(A voice and no body, a melody and no lutes.)

Nāzik's imagery of birds is visual rather than auditory. In Uqhniyah li-'l-insān (1) [st. 168], she sees birds as malevolent:

وطيورا شوهاء حاقدة الأنـ ـغام مملوءة الصدى بغضاء

(And birds which are ugly and spiteful-tuned, their echo filled with hatred.)

In al-Bahth ᶜan al-saᶜādah (looking for happiness) of Ma'sāt al-hayāt (2) [st. 23], the birds are to be found either in their nests, on a large tree, or among the rocks:

حيث يحيا الغراب، والبلبل المو هوب يهوي في عشه المضفور
ويغني البوم البغيض على الدو ح ويشوي القمري بين الصخور

(Where the crow lives and the gifted bulbul drops into its nest of twisted twigs; / And the hateful owl sings on the large tree and the turtle-dove nests among the rocks.)

An example of an auditory image of the birds is in Dhikrayāt al-tufūlah (the memories of childhood), of Ughniyah li-'l-insān (2) [st. 14]:

أين لحن الطيور؟ لم يعد الا ن اشتياقا وحرقة في فؤادي

(Where is the melody of the birds? it is no longer longing and burning in my heart.)

In Khawātir masā'iyyah (evening thoughts) [st. 4], Nāzik's turtle-dove, like Keats's nightingale, is unseen; she listens to the song of the turtle-dove from a distance:

أصيخ الى همسات اليمام
وأسمع في الليل وقع المطر
وأنات قمرية في الظلام
تغني على البعد بين الشجر

(I listen to the whispers of the pigeons; / And I hear the falling of the rain at night, / And the moans of a turtle dove in darkness, singing at a distance among the trees.)

Nāzik's turtle-dove in the above poems and in Ilā 'l-shā^{c}ir KītS [st. 4], and Keats's nightingale in Ode to a Nightingale [st. iv] are associated with the night:

Already with thee! tender is the night,
And haply the Queen-Moon is on her throne,

In English Romantic poetry, birds tend to be invisible; Keats's, Wordsworth's and Shelley's birds are unseen, so that what the poet hears is a disembodied voice, a song which has no connection with physical or material realities.

Examples of this are Wordsworth's To a cuckoo [l. 21-24], in which the bird is unseen:

To seek thee did I often rove
Through woods and on the green;
And thou wert still a hope, a love;
Still long'd for, never seen!

In Shelley's To a Skylark [l. 19-20], the bird is also unseen:

In the broad daylight
Thou art unseen, but yet I hear thy
shrill delight,

In Ode to a Nightingale [st. v & vi], Keats cannot see what surrounds him, nor can he see the nightingale; he can only listen to her songs:

> I cannot see what flowers are at my feet,
> Nor what soft incense hangs upon the boughs,
> .....
> * * * *
> Darkling I listen; and, for many a time
> I have in love with easeful Death,

The relation between the singer and the listener in Endymion [Book 3, l. 470-474] is expressed in the bird song which comes from 'coverts innermost' of the forest:

> And birds from coverts innermost and drear
> Warbling for very joy mellifluous sorrow -
> To me new born delights!

(5) THE WIND AS A SYMBOL OF POETRY:

The paradoxical reconciliation of life and death in Shelley's Ode to the West Wind is admired by the Arabs. Some Arab poets modify Shelley's poem because it is difficult to reconcile it with the meteorological conditions of their own countries. When they imitate or translate it, they very often refer to the wind without specifying which kind of wind it is. Sometimes they refer to Rīh al-shimāl (the north wind) as in al-Sayyāb's Ri'ah tatamazzaq (a lung splitting) [st. 4] (see below) and al-Bayyātī's al-Hadīqah al-mahjūrah (the desserted village) [st. 1] (see below). The north wind in classical Arabic is always cold and dry, the source of hardship, and even death.(16)

Nāzik, in her version of Ode to a Nightingale [st. 3], refers to Rīh al-shimāl, which is a winter wind, whereas Shelley's is an autumnal wind. She intermingles the winter wind with the songs of the nightingale:

أناشيدك الخالدات العذاب
نشيدي وأغنيتي الهاتفه
فكم ليلة من ليالي الشتاء
دفعت بها ضجة العاصفه

(Your immortal and sweet odes, / my ode and my calling song -- / how many nights in winter / have I driven off the noise of the storm by means of them!)

In Unshūdat al-abadiyyah, (the ode of immortality), she combines the wind with the poet and night [st. 3]:

وإذا ثارت العواصف في الليـ ـل وراء الحقل الرهيب الدجي
لمست روحي المشوقة فيها ذكريات من روحك الناري

(And if the storms rise at night beyond the fearful dark field, / memories of your fiery soul then touch my soul that is filled with longing.)

In Sawt al-tashā'um (the sound of pessimism) [st. 1], she listens to the sound of the wind:

وقفت عند شاطئ النهر تصغي لأنين الرياح والأمواج

(She stood by the band of the river listening to the moans of the winds and the waves.)

instead of listening to the sound of the nightingale as in Ilā 'l-shā ᶜir Kīts [st. 4]:

وقفت أحدق عند النهر
أصيخ الى صوت قمرية

(I stood gazing by the river and listening to the voice of a turtle-dove.)

In Qays wa Laylā (Qays and Layla) [st. 10], Nāzik associates poetry with the wind and the bird, and Qays b. al-Mulawwaḥ with 'the sigh of the wind' and 'the melancholy voice of the owl':

ليس تبكيه غير تنهيدة الري ـح و صوت البوم الكئيب دموع

(Tears are not shed for him except the sigh of the wind and the melancholy voice of the owl.)

In Naghamāt murtaᶜishah (tremulous tunes) (1946) [st. 3], we find references to Keats, and again a bird's song is associated with the wind:

ذهب النهار بشاعري، بنشيده
وبقيت في غسق الظلام القاتم
أرنو ولا شيء يروق لناظري
وأصيخ، أين ملاحني وملاحمي؟

* * * *

.....
لا شئ غير الريح تعصف في الدجى
لا شئ غير تنهدي و بكائيا

(The day took away my poet and his ode, / and I remained in the pitch-black darkness. / I look intently, but nothing pleases my eye; / I listen, (to discover) where my melodies and epics are. / * * * / .... / There is nothing but the wind blowing in the darkness, nothing but my sighing and weeping.)

In this poem, she associates Ode to a Nightingale with the wind without specifying which sort of wind it is; she associates the wind with life, whereas al-Sayyāb associates it with death. To Shelley, the wind is a preserver and a destroyer at the same time; the destructive power of the wind silences the

songs of the palaces, as in lines 13 & 14 in the fifth stanza of the first part of Ode to the West Wind:

> Wild Spirit, which art moving everywhere;
> Destroyer and preserver; hear, oh, hear!

The main theme in Ode to the West Wind is that the west wind is both destroyer and preserver; it scatters the withered leaves to hasten a new birth.

The association of the song of the nightingale with the storm in the above two examples suggests that Nāzik contrasts two opposing forces -- the power of art which is presented in the song of the turtle-dove, and the power of her manic depression, represented by the noisy storm. Sometimes the power of art is stronger than the wind, therefore Nāzik's and Keats's poems are stronger than the storm. Sometimes Nāzik is horrified by the wind, as in Ughniyah li-'l-insān (1) [st. 3]:

صرخات الاعصار أيقظت الرعـ ـب بقلب الطبيعة المدلهم

(The cries of the tornado awoke horror in the gloomy heart of nature.)

Although she loves Nature and trusts many natural things such as rivers, birds, and flowers, she never trusts the winds, despite the delicacy of the wind on some occasions, as when it

passes over the sea; the wind is soft but remains deceitful. In Kalimāt (words) (1952) [st. 1], she demonstrates her negative feelings towards the wind. She personifies the wind because it reminds her of her cunning lover, who does not fulfil his promise to her:

شكوت الى الريح وحدة قلبي وطول انفرادي
فجاءت معطرة بأريج ليالي الحصاد
.....
وقالت: لأجلك كان العبير ولون الوهاد
.....
وصدقتها ثم جاء المساء الطويل
.....
فساءلت ليلي: أحق حديث الرياح؟
فرد الدجى ساخر القسمات
«أصدقتها؟ إنها كلمات.»

(I complained to the wind of the loneliness of my heart and the length of my isolation, / and it came wafting the perfumed scent of the harvest nights / .... / and said: "For your sake was the perfume and the colour of the abysses" / .... / and I believed it, then the long evening came / .... / and I asked my night: "Is the winds' story true?" / and the gloominess answered with sarcastic features / "Do you believe it? It is only words.")

In Laylah mumtirah (a rainy night) (1946) [st. 8], the role of the wind is that of a betrayer and destroyer:

قد كان في قلبي أمان يا رياح فخنتها

قد كان في هذا المساء مغاتن فمحوتها

(There were longings in my heart, but you have betrayed them, O winds! / There were charms in this evening, but you have effaced them.)

In Sawsanah ismuhā 'l-Quds (A lily called al-Quds) (1973) [st. 3], the role of the wind is again that of a destroyer:

وتأتي الرياح وتمسح جنتنا الضائعه

وتخبو أمانينا، وامتداداتها الشاسعه

(And the winds come and wipe out our lost paradise, / and our longings and their wide extensions die away.)

In Fī ʿālam al-shuʿarā' (in the world of poets) [st. 16], the wind is of benefit to the poet and not detrimental; it is a preserver more than a destroyer; it inspires the poet to write his poetry:

إنه الشاعر الطليق الذي يغـ ـزل همس الرياح لحنا ثريا

(He is the free poet who spins the whisper of the winds into a rich melody.)

The wind and the birds in Nāzik's poetry have a common quality, in that they are both ignorant of human misery. In Lahn al-nisyān (the melody of oblivion) [st. 5], the wind is ignorant of the poetess's sorrows:

ولم الرياح
لم تدري حتى الآن أن لنا جراح؟

(And why have the winds / not known, until now, that we have wounds?)

In Fī 'l-rīf of Ughniyah li-'l-insān (2) [st. 33 & 36], the turtle-dove is unaware of the misery of the poor:

ليس يدري القمري ما يفعل الجو ع بأهل الأكواخ كل شتاء

.....

* * *

ليس يدري القمري لا ليس يدري ما وراء الأكواخ من حرمان

(The turtle-dove does not know what hunger does to the people of the cottages every winter / .... / * * * / The turtle-dove does not know, no, it does not know what deprivation is behind the cottages.)

KEATS'S "ODE TO A NIGHTINGALE", AND SHELLEY'S "ODE TO THE WEST WIND" IN NĀZIK'S POETRY:

Very often we find modern Arab poets combining birds and the winds in the same poem; naturally the birds are associated with the winds; however, the combination of these two natural elements seems, I think, to be deliberate. Ode to the West Wind and Ode to a Nightingale are the best known of English Romantic poems in Arabic; Keats's Ode to a Nightingale and Shelley's Ode to the West Wind were translated several times into Arabic. ᶜAbdul-Ḥai, in "A Bibliography of Arabic Translations of English and American Poetry (1830-1970)"[17] gives a list of Arabic versions of Keats's odes: 3 versions of Ode to a Nightingale, 2 versions of Ode on a Grecian Urn, and single versions of 1) Ode: Bards of Passion and of Mirth, 2) Ode to Psyche, 3) Ode on Indolence, 4) Ode on Melancholy, and 5) Ode to Autumn. ᶜAbdul-Ḥai, in this bibliography, and Jīhān Ra'ūf, in Shīlī fī 'l-adab al-ᶜArabī fī Miṣr,[18] presents lists of Arabic versions of Shelley's odes. ᶜAbdul-Ḥai presents 9 versions of To a Skylark, Jīhān presents 26 versions of this poem, ᶜAbdul-Ḥai gives 4 versions of Ode to the West wind, Jīhān gives 12 versions, ᶜAbdul-Ḥai gives 4 versions of To the Moon, Jīhān Ra'ūf gives 14, ᶜAbdul-Ḥai gives 2 versions of To Night, Jīhān gives 3.

NĀZIK'S "ILĀ 'L-SHĀ^{C}IR KĪTS" AND AL-SAYYĀB'S "RI'AH TATAMAZZAQ":

Nāzik's Ilā 'l-shā^{C}ir Kīts, and al-Sayyāb's Ri'ah Tatamazzaq (a lung collapses) are imitations of Keats's Ode to a Nightingale. Nāzik's version is a confessed imitation, whereas al-Sayyāb's version is much freer. Nāzik tells the reader in the introduction to the poem that she derives her poem from Keats's Ode to a Nightingale, whereas al-Sayyāb writes his poem idependently, using a different technique and style; he finds a particularly personal relationship with Keats by recalling his own experience of tuberculosis.

In the first stanza of Ri'ah tatamazzaq, al-Sayyāb combines elements from Keats's Ode to a Nightingale and Shelley's Ode to the West Wind in a manner which was to prove very influential for the Arab Romantics:

الداء يثلج راحتي، ويطفئ الغد .. في خيالي
ويشل أنفاسي، ويطلقها كأنفاس الذبال
تهتز في رئتين يرقص فيهما شبح الزوال
مشدودتين إلى ظلام القبر بالدم والسعال ..

(The disease freezes my palm and extinguishes tomorrow .. in my imagination; / it dries up my breaths and releases them like the breaths of wicks. / They tremble in two lungs where the ghost of extinction dances, / (lungs) tied to the darkness of the grave by blood and coughing ..)

This recalls the atmosphere of Keats's lines 1 & 23 & 26:

My heart aches, and a drowsy numbness pains ....

[l. 1]

The weariness, the fever, and the fret ....

[l. 23]

Where youth grows pale and spectre-thin, and dies ....

[l. 26]

Like Nāzik and Keats, al-Sayyāb begins his poem with the fact of his suffering. The difference in the attitudes of Nāzik and al-Sayyāb is that the former concentrates on the opposition between vision and reality, whereas the latter concentrates on his illness. al-Sayyāb's poem explains the relation between himself and death, whereas Nāzik's poem explains the triangular relationship between herself, Keats, and death. In stanza 4, Nāzik spends the night standing by the river and listening to the voice of the turtle-dove, asking it about Keats and his brother:

أفتش في صوتها عن شجاك
وشكواك بين الأسى والفكر
وأسألها عن شباب ذوى
وظل صبا راقد في الحفر

(I search in her voice for your sorrow / and complaint between distress and thought, / and ask her about a youth that withered / and the shadow of a girlhood lying in the grave.)

She asks the turtle dove to describe Keats nursing his dying brother:

أقول لها: صوري من جديد
ظلام المساء الكئيب البعيد
وما كان من شاعري في دجاه
وآهاته وأساه المبيد
صفي حزنه عند رأس المريض

(I tell her: portray anew / the darkness of the remote melancholy evening / and what happened to my poet in his gloom, / his sighs and his destructive grief. / Describe his sorrow sitting at the head of the sick man.)

al-Sayyāb spends the night talking to death in a very pessimistic tone; he asks death to take him in the darkness to a cave in which Rīh al-shimāl (the north wind) blows :

كم ليلة ناديت باسمك أيها الموت الرهيب
وودعت لا طلع الشروق علي إن مال الغروب
بالأمس كنت أرى دجاك أحب من خفقات آل
راقصن آمال الظماء .. فبلها الدم واللهيب!

* * * *

بالامس كنت أصيح: خذني في الظلام إلى ذراعك

واعبر بي الاحقاب يطويهن ظل من شراعك

خذني إلى كهف تهوم حوله ريح الشمال ..

نام الزمان على الزمان، به، وذابا في شعاعك.

(How many nights have I called your name, O fearful death! / and wished that the sun might not rise upon me once it had set. / Yesterday I thought your darkness dearer than the tremblings of a mirage, / which danced with the hopes of thirst .. and were drenched with blood and flame! / * * * / Yesterday I was crying out: "Take me in the darkness to your arms, and take me across the ages, which are enfolded in a shadow of your sail. / Take me to a cave round which the north wind blows .. / in which time has slept upon time, and both have dissolved in your rays.)

al-Sayyāb's wind is destructive, whereas Shelley's wind is both a destroyer and preserver.

Nāzik and al-Sayyāb use the word كم (how many) in their poems associating it with ليلة (a night); they count their nights thinking of death and the miseries of their lives. This is common in classical Arabic poetry, when poets cannot sleep because of sadness or their memories. In stanzas 3 & 4, Nāzik repeats كم ليلة (how many nights) twice:

فكم ليلة من ليالي الشتاء

.....

* * * *

وكم في ليالي الخريف الكئيب

وقفت أحدق عند النهر

(How many winter nights, / .... / * * * / and how many times in the nights of melancholy autumn! / have I stood by the river gazing.)

The image of Nāzik's listening to the turtle-dove is frequently used throughout her poetry; in Ka'ābat al-fusūl al-arba^{c}ah (the melancholy of the four seasons) [st. 5], she listens to the sad voice of the bird:

طالما مر بي الخريف فأصغ ـيت لصوت القمرية المحزون

(Autumn has often come upon me and I have listened to the sad voice of the turtle-dove.)

Keats's sitting under the tree in the darkness listening to the voice of the nightingale in Ode to a Nightingale [st. vi] evokes for Nāzik a particular personal occasion, which lingers on in her mind and disturbs her to a great extent:

Darkling I listen; and, for many a time
I have been half in love with easeful Death,
.....

While thou art pouring forth thy soul abroad
In such an ecastasy!
Still wouldst thou sing, and I have ears in vain-
To thy high requiem become a sod.

The repetition of the word 'away, away' in stanza 4, line 31:

Away, away for I will fly to thee.

influences Nāzik; she repeats it occasionally throughout her poetry. An example of this is her use of هاربا، هاربا (running away, running away) in Unshūdat al-abadiyyah [st. 12], recalling the image in stanza 4 of Ilā 'l-shā^{c}ir Kīts (see above) and stanza 5 of Ka'ābat al-fusūl al-arba^{c}ah (see above):

هاربا هاربا تحدق في النهـ ـر وما فوق مائه من جليد

(Running away, running away, gazing upon the river and the ice on its water.)

These words seem to provide her with a spiritual escape from her sad reality. The echo of these words is also found in Fī 'l-rīf of Unshūdat al-rīh (4) [st. 41], which is a version of Shelley's Ode to the West Wind. In this poem, Nāzik asks the wind to sail away with her because she is driven to despair by the sorrows of the starving people:

أقلعي أقلعي بنا سئمنا صرخات الجياع في كل شعب

(Sail away, sail away with us; we are sick of the cries of the starving in every path.)

The repetition of the words 'sail away, sail away' is parallel that of 'running away, running away' in Unshūdat al-abadiyyah [st. 12] (see above).

This reminds us of ᶜAbd al-Wahhāb al-Bayyātī in al-Hadīqah al-mahjūrah [st. 1]:

كوريقة صفراء، ياريح الشمال!
عبر البحيرات العميقة، والبساتين احملني،

(Like a yellow leaf, O north wind, / carry me across the deep lakes and the gardens!)

and Shelley in Ode to the West Wind [st. iv]:

> Oh, lift me as a wave, a leaf, a cloud!
> I fall upon the thorns of life! I bleed!

The three poets wish to be lifted up by the wind above human sorrow.

In Uqhniyah li-'l-insān (a song to mankind) (1965), Nāzik's main theme is the quest for happiness. She refers to these

things in Unshūdat al-rīh (the ode of the wind) (1965), which follows al-Bahth ᶜan al-saᶜādah (the search for happiness) (1965). It recalls the atmosphere of Ilā 'l-shāᶜir Kīts and concepts of the version of Gray's Elegy. Unshūdat al-rīh is divided into five parts which are parallel to the five stanzas of Shelley's Ode. Each part in Nāzik's poem includes an introductory passage followed by a poem which tells the reader about each place in which Nāzik seeks for happiness: in the first poem, she seeks happiness Bayn al-qusūr (among the palaces), in the second, she seeks it Fī dunyā 'l-rūhbān (in the world of the monks), in the third Fī dunyā 'l-ashrār (in the word of the evil), in the fourth Fī 'l-rīf (in the countryside), and in the fifth Fī ᶜālam al-shuᶜarā' (in the world of the poets).

In the first part, she addresses people in different periods of time who sought for happiness in vain; in this part, she describes how she wandered through the palaces and among the rich without the help of the wind; she does not tell the reader anything about the wind except in [l. 9], where she refers to the strength of the poems which silence the storms. This is similar to the Mediterranean wind in Shelley's ode which witnesses the passing of many generations and many events in history [st. iii]:

Thou who didst waken from his summer dreams

The blue Mediterranean, where he lay,
Lulled by the coil of his crystalline streams,

Beside a pumice isle in Baiae's bay,
And saw in sleep old palaces and towers
Quivering within the wave's intenser day ....

In Unshūdat al-riyāh (the ode of the winds) (2), the wind has witnessed the birth and the death of many generations:

وشهدت هنا ألف جيل و جيل
ولدوا وانطووا في التراب المهيل

(And here I witnessed a thousand and one generations, / born and concealed in the heaped up soil.)

In the second part, she describes the beginning of her journey with the the wind. She travels with the wind to the monastery looking for happiness among the priests. She thinks that the purity of the priests may create happiness, but she is frustrated when she finds in them a conflict between heart and mind (see chapter 1 & 4). The power of evil which is presented in Thais's image is parallel to the role of Shelley's destructive wind. Both Thais and the wind are destructive. Thais is similar to the wind because the two have common associations: wildness, destruction, and magic (see chapter 4).

In the beginning of the third part, she speaks about the wind in the third person; she shifts the address to the second person in the third stanza in which the wind is called فتاة الرؤى (the girl of visions):

يا فتاة الرؤى ما أحب الوصول

(O girl of visions! How dear is my arrival!)

In Fī dunyā 'l-ashrār [st. 15], she goes with the wind to the shore of the wicked and, of course, she is frustrated in finding happiness. In this poem she asks to be taken to a better life:

يا نشيد الرياح خذنا مع اللحـ ـن إلى عالم أرق وأغلى

(O song of the winds! take us with the melody to a more delicate and precious world.)

In Unshūdat al-riyāh (the ode of the winds) [st. 3], she addresses the wind in the second person:

يا فتاة الرؤى والفؤاد الرهيف
خاطبتك الدنى في الظلام الكثيف:

(O girl of visions and sensitive heart! / the worlds spoke to you in the gloomy darkness.)

In the same stanza, she asks the wind to listen and hear the

rustle of the leaves:

«أنصتي تسمعي في السكون حفيف
وانظري تبصري أن جدبي وريف»

("Listen and you will hear a rustle in the tranquility, / Look and you will see that my barrenness is verdant.")

This reminds us of Shelley's repeated request in his ode that the wind should listen to him: 'O hear!' (see above).

In the fourth stanza of the poem, she changes the pronoun from first to second person calling the wind Fatāt al-nashīd (the girl of the ode) recalling Shelley's 'azure sister of the spring, in Ode to the West Wind [l. 9]. In this part, she narrates her journey with the wind through the countryside in her quest for happiness.

In the fifth part of Unshūdat al-riyāh [st. 1], although she is frustrated in finding happiness, she is still hopeful of finding it somewhere else [st. 1]:

كلما أخفقت في رجاء فريد
شيدت في الذرى حلمها من جديد

(Whenever she failed in a solitary hope, / she built on the peaks her dream anew.)

The last stop in Nāzik's journey is the world of the poets. The wind is now called فتاة القصيد (the girl of poetry) [st. 4]:

حدقي هاهنا يا فتاة القصيد

(Turn your gaze here, O girl of poetry!)

Similarly, Shelley identifies the power of the wind with the power of his verse [l. 63-9]:

Drive my dead thoughts over the universe
Like withered leaves to quicken a new birth!
And, by the incantation of this verse,

Scatter, as from an unextinguished hearth
Ashes and sparks, my words among mankind!
Be through my lips to unawakened earth

The trumpet of a prophecy .....

THE SUN AND THE MOON AS SYMBOLS OF POETRY:

The sun and the moon are very important images in Nāzik's and Keats's poetry; they both love and worship the sun and the moon, as they do poetry.

(1) THE SUN (= APOLLO):

Apollo is the god of the sun and of poetry in Greek mythology; in Nāzik's poetry, as in Romantic poetry, Apollo stands as a symbol of poetry. In Ma'sāt al-shā^{c}ir (the tragedy of the poet) [st. 13 & 47], Nāzik relates the poet to Apollo; the poet sacrifices his soul for the sake of Apollo:

محرقا روحه بخورا على حب (آبولو) ووحيه المنشود

* * *

.....

راضيا بالشحوب والسقم حبا لآبولو مستسهلا ما كانا

(Burning his soul as incense for the love of Apollo and his longed for inspiration. / * * * / .... / Satisfied with paleness and sickness in love for Apollo, taking everything in his stride.)

In Fī 'l-rīf of Ma'sāt al-hayāt [st. 14], Apollo functions as the god of the sun -- driving the sun towards the evening:

هاهنا إن يسر أبولو بضوء الشـ ـمس نحو المغيب كل مساء

(Here if Apollo takes the light of the sun towards the sunset every evening ....)

In Uqhniyah li-shams al-shitā' (a song to the winter sun) (1952) [st. 7], the sun and 'the ode of the meadows' have a strong relationship; the sun is treated as the creator of the ode:

ولولاك يا شمس مات النشيد نشيد المروج

وجف رحيق الشذى تحت برد الشتاء اللجوج

(But for you, O sun, the ode, the ode of the meadows, would die, / and the nectar of the perfume would dry up under the coldness of relentless winter.)

The gender of the sun in Arabic is feminine, whereas in English, it is more often thought of as masculine.

The title of Thawrah ʿalā 'l-shams (a revolution against the sun) (1946) recalls the plot of Keats's Hyperion. In this poem, Nāzik treats the sun as a goddess [st. 3]:

أنت التي قدستها وتخذتها

صنما ألوذ به من الآلام

(You are the one whom I worshipped and considered / an idol in whom I sought refuge from pain.)

In Ughniyah li-shams al-shitā' [st. 1], the sun is described as a golden-haired woman:

أشيعي الحرارة والرفق في لمسات الرياح
ولفي جدائلك الشقر حول الفجاج الفساح

(Spread heat and gentleness in the touch of the winds, / and wrap your reddish tresses round the wide mountain passes!)

Thawrah ᶜalā 'l-shams [st. 9], poetry is as powerful as the sun:

وجنون نارك لن يمزق نغمتي
ما دام قيثاري المغرد في يدي

(And the madness of your fire will never tear my tune apart, / as long as my tuneful lyre is in my hand.)

This reminds us of Keats's employment of Apollo to represent poetry in Ode to Apollo [st. 1]:

In thy western halls of gold
When thou sittest in thy state,
Bards, that erst sublimely told
Heroic deeds, and sung of fate,
With fervour seize their adamantine lyres,
Whose chords are solid rays, and twinkle radiant fires.

Apollo in Shelley's Hymn of Apollo [st. iv], is also associated with power:

I feel the clouds, the rainbows and the flowers
With their aethereal colours; the moons's globe
And the pure stars in their eternal bowers
Are cinctured with my power as with a robe;
Whatever lamps on Earth or Heaven may shine
Are portions of one power, which is mine.

In Shajarat al-qamar (the moon tree) [part 5, st. 5], Nāzik employs Abūlūn to refer to Apollo; in this poem, he has a strong relation with the moon: the face of the lover of the moon, like the sun is 'imbued with cleanliness, purity and innocence':

ووجه كأن أبولون شربه بالوضاءه
وإغفاءة هي سر الصفاء ومعنى البراءه

(A face that seemed as though Apollo had imbued it with cleanliness / and a drowsiness that is the secret of purity and the meaning of innocence.)

(2) THE MOON:

The moon is the predominant image in Nāzik's poetry, as it is in Keats's Endymion; like Keats's moon, Nāzik's moon is personified; they both symbolize Nāzik's and Keats's lovers. In English, the moon is generally thought of as feminine, whereas in Arabic it is masculine.

In Ughniyah li-'l-insān (1) [st. 179], the colour of Nāzik's moon is white, whereas one would expect 'silvery', the more common colour association in Arabic:

في ارتشاف الظلام للقمر الأبـ ـيض في الصيف في سكون المساء

(In the darkness's drinking the white moon in summer in the tranquility of evening ....)

She describes the colour of the moon as white, not silvery because, I think, she has in mind Diana, the goddess of the moon; in Endymion [Book i, l. 615-616 & Book ii, l. 324-5], Keats emphasizes the softness and whiteness of Diana:

> Leaving, in naked comeliness, unshaded,
> Her pearl-round ears, white neck, and orbed brow ....
>
> [Book i, l. 615-616]

> O let me 'noint them with the heaven's light!
> Dost thou now lave thy feet and ankles white?
>
> [Book ii, l. 324-5]

Shelley's moon in Prometheus Unbound [Act iv, l. 219-225] is white too:

> Within it sits a winged infant, white
> Its countenance, like the whiteness of bright snow,
> Its plumes are as feathers of sunny frost,
> Its limbs gleam white, through the wind-flowing folds
> Of its white robe, woof of ethereal pearl.
> Its hair is white, the brightness of white light
> Scattered in strings .....

In Mashghūl fī Ādhār (he is busy in March) [st. 2], the moon is associated with longing:

حبيبي فافتح الأبواب
أنا والقمر المشتاق جئنا نطرق الشباك

(So open the doors, O my lover! / The longing moon and I have come knocking on the window.)

In Daʿwah ilā 'l-ahlām (a call to dreams) [st. 3], she associates the moon with dreams and sublimity:

سنحلم أنا صعدنا نرود جبال القمر
ونمرح في عزلة اللا نهاية واللا بشر

(We will dream that we have ascended, prowling the mountains of the moon; / and exulting in the isolation of infinity and absence of human beings.)

In Shajarat al-qamar [st. 3], the boy's imagination is occupied with his love of the moon:

هنالك كان يعيش غلام بعيد الخيال
إذا جاع يأكل ضوء النجوم ولون الجبال

(There used to live a boy of vivid imagination; / when hungry he would eat the light of the stars and the colour of the mountains.)

The boy recalls Endymion, who dreams of catching the moon. The moon does not only provide Nāzik with spiritual pleasure, but also with physical pleasure, as in Ughniyat layālī 'l-sayf (the song of the summer nights) [st. 4 & 5]:

أي برد وليونة
يا شفاها قمريات القبل
تنشر الأنداء أقداح عسل
فوق أشجار المدينة
* * *
أي نهر من عطور
في شذاه مسبح للقمر
وغذاء للرؤى والسمر
ورحيق للشعور

(What coldness, what softness, / O lips with kisses like the moon's, / scattering the dews, as cups of honey / over the trees of the city! / * * * / what a river of perfumes, / in

the scent of which there is a pool for the moon, / food for visions and night conversation, / and nectar for feelings.)

The conceptual and mythological elements in Nāzik's Shajarat al-qamar recall those of Keats's Endymion; although, in her introduction to the poem, she admits that she derived her Shajarat al-qamar from a stanza in an English poetic collection for children:(19)

وأما أصل الحكاية فيرجع إلى مقطوعة انكليزية كنت قرأتها سنة ١٩٤٩ ... في مجموعة شعرية للأطفال .... فما كدت أقرأها حتى أحببت الحكاية فيها واختزنتها في ذاكرتي إلى أن بعثتها ميسون بعد ذلك بثلاث سنوات. وعلى ذلك فهذه القصيدة ليست ترجمة وأصلها الانكليزي قصير قرأته مرة واحدة ثم لم أره ثانية حتى اليوم. ما أخذته عنها هو هيكل الحكاية العاري لا غير. أما الصور والتفاصيل فكلها لي .... ويرجع سبب اختياري للحكاية انني وجدت فيها بذرة شعرية تصلح أن تكون حكاية لطفلة ويمكن في الوقت نفسه أن أحملها رموزا شعرية عالية بحيث يقرأها الكبار والصغار فيجد فيها كل ما يفهمه.

(The origin of the story goes back to an excerpt from an English poem, which I read in 1949 .... in a collection of poetry for children .... As soon as I read it I fell in love with it, and I kept it in my memory until Maysūn [her niece] reminded me of it three years later. However, the poem is not a translation. The English original is short. I read it once and I have never seen it again until now. All I took from it was the bare framework of its story, nothing else; the

imagery and the details are all my own .... The reason that made me choose the story is that I found in it a poetic seed, which is both suitable as a story for a child, and which, at the same time, I can endow with elevated poetic symbols, so that it may be read by adults as well as children, and each may find there what he can understand.)

She goes on in her comment to interpret the symbols of the poem: the boy symbolizes the poet or the artist, who loves nature more than he does people. He wants to be united with nature to compose his melodies and poems spontaneously. The boy dreams of stealing the moon and taking it home. When his dream comes true, he finds all people love the moon and do not allow anyone to monopolize it. The shepherds and the fishermen protest against him. So the boy plants the moon in the ground, and a giant tree springs up with silver moons hanging from its branches; this reminds us of the golden branches [l. 908] in Keats's Endymion [Book ii, l. 904-909]:

> Now I have tasted her sweet soul to the core
> All other depths are shallow: essences,
> Once spiritual, are like muddy lees,
> Meant but to fertilize my earthly root,
> And make my branches lift a golden fruit
> Into the bloom of heaven ....

The boy, in his role as an artist, deals with the moon, hence nature, as he would poetry: the act of planting the moon-tree is a symbol of the creation of poetry. The artist-poet attempts to recreate nature in his poetry, to recreate many instances of nature, as represented in the tree whose fruit consists of a multitude of moons.

The poem ends with the artist returning the moon to its place where it can be enjoyed by all, because he becomes satisfied instead with the moons that grow from the tree of poetry. Naturally this tree becomes spiritual food for all the people in the village. A direct example of Nāzik's association of the moon with poetry is stanza 4 of the third part of Shajarat al-qamar. In Ughniyah li-'l-qamar (the song for the moon) (1958) [st. 6], the moon has the function of composing poetry:

يا ناسج الشعر يا بقيته في عالم أظلمت مراياه
أي نشيد لم ينبجس عسلا وأنت تفتر في ثناياه
أنت منحت الغناء لذته يا نبضة الوزن في حناياه
فابق وراء الحياة أخيلة الشعر فيها والحب والله

(O weaver of poetry! O remains of it in a world whose mirrors have become dark! / What ode has not flowed with honey, with you shining within it? you have given singing its sweetness, O pulse of metre deep inside it! / So remain behind the life in which are the imaginings of poetry, love and God.)

Keats's Endymion similarly reveals the relation of the artist to his art and to the world. Nāzik argues this relation in her introduction to Shajarat al-qamar (see above). The fusion of the two natural elements of moon and earth in Nāzik's poem recalls Keats's fusion of Diana and the Indian maid. The symbiosis of the moon with the earth in Shajarat al-qamar is parallel to the symbiosis of the the sun with the earth-goddess in the opening stanza of Ode to Autumn. The sun impregnates the earth so that it may bear fruit.

The landscape of Endymion is different from that of Shajarat al-qamar: Endymion is set within the mythological landscape of ancient Greece, whereas Nāzik's poem is situated in the mountains of the North of Iraq. Some of the imagery in Shajarat al-qamar recalls certain images in Endymion; for instance, she links the lover with the butterfly, and so does Keats in Endymion [Book ii, l. 60-8]. Both Nāzik and Keats associate the moon with the butterflies. In his description of Endymion's awakening, Keats juxtaposes 'careless butterflies' and 'his pains' as two distinct steps in his revivification [Endymion, Book i, l. 763-8]:

> .... as when Zephyr bids
> A little breeze to creep between the fans
> Of careless butterflies. Amid his pains

He seemed to taste a drop of manna-dew,
Full palatable; and a colour grew
Upon his cheek, while thus he lifeful spake.

In the second book, lines 60-68, a golden butterfly guides Endymion through the evening to the mouth of the cave, which he must enter in his quest for the moon. Upon touching the water the butterfly is suddenly transformed into a nymph:

And, in the middle, there is softly pight
A golden butterfly, upon whose wings
There must be surely charactered strange things,
For with wide eye he wonders, and smiles oft.

Lightly this little herald flew aloft,
Followed by glad Endymion's clasped hands:
Onward it flies. From languor's sullen bands
His limbs are loosed, and eager, on he hies
Dazzled to trace it in the sunny skies.

The image of Endymion and the butterfly may have been recalled by Nāzik when she wrote line 1 of stanza 2 of Shajarat al-qamar:

وترمو الفراشات عند ذراها لتقضي المساء

(And the butterflies land on its peaks to pass the evening.)

In ᶜInda 'l-ᶜushshāq (among the lovers) [st. 5], the lover, the moon and the butterflies have close relationships; the lover is compared to a butterfly; they both dance to the moon:

راقصا كالفراش للقمر الحلـ ـو خليا من يأسه وأساه

(Dancing like the butterfly to the sweet moon, free from his despair and grief.)

The most important theme in Nāzik's poetry especially at the beginning of her career is that of searching for happiness; this is also an important theme in Keats's Endymion. She associates happiness with beauty and love, and so does Keats; in her chapter "al-Shiᶜr wa 'l-mawt" (poetry and death),(20) she comments on the extreme passion of Endymion and Cynthia:

وهكذا نجد أندميون -- في القصيدة الوحشية الجمال التي تحمل اسمه --- يغرم بسينيثيا غراما عاصفا لا مثيل له ويترك قلبه نهبا لكل جمال يحيط به مهما صغر، حتى يكاد يتعذب بحبه لاشياء مثل الفراشات وزنابق الماء وضربات قاطع الاخشاب في غابات (لاتموس)

(In this way we see Endymion -- in the poem of wild beauty that bears his name. He loves Cynthia very deeply and uniquely, so that his heart is left a prey to every beauty that surrounds it, no matter how small it is; he is almost tormented by his love for things such as butterflies, water-lilies, and the strokes of the woodcutter in the woods of Latmus.)

Endymion's love of Cynthia, the moon goddess, in Keats's poem, is parallel to the boy's love of the moon in Nāzik's. The hero of Nāzik's poem is a boy dreaming of catching the moon; this echoes Endymion's love relationship with the moon from childhood. In the opening of the third book in Endymion [l. 160-169], the moon moved Keat's heart with strange potency; in this poem Keats confirms Endymion's love and respect for the moon since his childhood:

> Yes, in my boyhood, every joy and pain
> By thee were fashioned to the self-same end,
> And as I grew in years, still didst thou blend
> With all my ardours: thou wast the deep glen --
> Thou wast the mountain-top -- the sage's pen --
> The poet's harp -- the voice of friends -- the sun.
> Thou wast the river -- thou wast glory won.
> Thou wast my clarion's blast -- thou wast my steed --
> My goblet full of wine -- my topmost deed.
> Thou wast the charm of women, lovely Moon!

Nāzik's Shajarat al-qamar (1952) is much more influenced by Keats's Endymion than Shelley's Alastor, because the conflict of Keats's and Nāzik's heroes are solved, whereas Shelley's hero dies in frustration. Endymion reflects the value of human love. Alastor, on the other hand, reveals a self-centred poet who finds solitude and death.(21)

(C) THE RIVER AS A LOVER AND AS A GOD:

(1) AS A LOVER:

Nāzik loves the river more than she does the sea; she is not frightened by the river because its power, unlike that of the sea, is not dreadful; in her early poems there are many references to the river, specifically the Tigris. She refers to it more frequently than the sea.

The river, as a gentle lover in al-Nahr al-ʿāshiq (the river, the lover), and as a destructive power in al-Madīnah allatī gharaqat, reminds us of Shelley's wind, at once a destroyer and preserver.

Although Nāzik is aware of the destructive power of the river, yet she appreciates the benefit it offers. She is excited by the movement of the river when it floods, but when the flood has ended she is shocked by its destruction.

In al-Nahr al-ʿāshiq (the river, the lover) (1954) [st. 3 & 4], she describes the terrible flood of the Tigris in Baghdad in 1954. She describes the river as a lover running happily to embrace the city with its gentle arms. The destructive power of the river is parallel to the destructive quality of love. Like the river, love is powerful, devastating and inevitable;

man's efforts to stop its flood are in vain. She imagines the river as a lover coming to embrace her and bring prosperity to her country:

أين نعدو وهو قد لف يديه
حول أكتاف المدينه؟
إنه يعمل في بطء وحزم وسكينه
ساكبا من شفتيه
قبلا طينية غطت مراعينا الحزينه

* * *

ذلك العاشق، إنا قد عرفناه قديما
أنه لا ينتهي من زحفه نحو ربانا
وله نحن بنيناء وله شدنا قرانا
إنه زائرنا المألوف ما زال كريما
كل عام ينزل الوادي ويأتي للقانا

(Where shall we run to, now that he [the river] has wrapped his hands / round the shoulders of the city? / He works slowly, determinedly and quietly, / pouring forth from his lips / muddy kisses, which have covered our sad meadows. / * * * / We have long known that that lover / will not cease creeping towards our hills. / For him we have built and for him we have constructed our villages. / He is our familiar visitor, who is still generous. / Every year he visits the valley and comes to see us.)

In 1977, she published a collection entitled Yuqhayyir alwānah al-bahr (the sea changes its colours). In Wa yabqā lanā

'l-bahr (and the sea remains for us) [st. 3 & 4], she compares the changes in her moods to the changing colours in the sea:

وقلت، نعم، يا حبيبي
يغير ألوانه البحر
تعبر فيه سفائن خضر
وتطلع منه مدائن شقر
ويشرب حينا دماء الغروب
ويصبح حينا بلون الغضاء
.....
* * *
.....
نعم يا حبيبي
وبحر يلاطم وديان نفسي
ويرحل عبر موانئ لون وشمس

(I said: Yes, O my beloved! / The sea changes its colours; / green ships sail on it, / and fair-haired cities emerge from it; / sometimes it drinks the blood of sunset; / and sometimes it is radiant with the colour of space. / .... * * * .... / Yes, O my beloved! / And a sea beats against the valleys of my soul, / and travels past harbours of colour and sun.)

In al-Madīnah allatī gharaqat (the city that sank) (1954) [st. 9 & 10 & 11], Nāzik's attitude has changed; she no longer regards the river as a lover because its effects are so bad; it is now nothing but a 'black skeleton'. In this poem she

describes the flood of the Tigris as a ghost; she knows that man is too weak to fight the power of the flood:

وجاء الخراب وصار بهيكله الاسود
ذراعاه تطوي وتمسح حتى وعود الغد

* * *

وأسنانه الصفر تقضم بابا وتمضغ شرفه
وأقدامه تطأ الورد والعشب من دون رأفه

* * *

وصار يرش الردى والتآكل ملء المدينه
يخرب حيث يحل وينشر فيه العفونه

(Destruction has come and brought his black skeleton; / his arms enfold and blot out even the promises of tomorrow -- / * * * * / his yellow teeth gnaw a door and chew a balcony, / and his feet trample the roses and the grass mercilessly -- / * * * * / he has walked spraying destruction and corrosion throughout the city, / destroying and spreading putrefaction wherever he stops.)

(2) AS A GOD:

Like any natural element, such as the moon and the sun, the river is worshipped in Nāzik's poetry. In al-Nahr al-ᶜāshiq [st. 6] she reveals a kind of relationship with the river -- the relationship of a man to his god:

وله نحن نصلي
وله نفرغ شكوانا من العيش الممل
* * *
انه الآن إله
أولم تغسل مبانينا عليه قدميها
انه يعلو ويلقي كنزه بين يديها
إنه يمنحنا الطين وموتا لا نراه
من لنا الآن سواه؟

(To him we pray / and to him we pour out our complaints about our dreary life. / Now he is a god. / Have our buildings not washed their feet in him? / He rises and throws his treasure before them. / He bestows on us his mud and an unseen death. / Whom have we now except him?)

In Keats's poetry, the sea occurs more frequently than the river. They both are treated like gods. In Hyperion [Book 2, l. 167]:

> So ended Saturn; and the God of the Sea,
> Sophist and Sage from no Athenian grove,

But Cogitation in his watery shades,
Arose, with locks not oozy, and began ....

So, too, in Endymion [Book 3, l. 876-8]:

Far there did spring
From natural west and east, and south, and north,
A light as of four sunsets, blazing forth
A gold-green zenith 'bove the Sea-God's head.

In the fourth book, line 707-9, Keats treats the river as a god:

to the River-gods,
And they shall bring thee taper fishing-rods
Of gold, and lines of naiad's long bright tress.

Having studied Nāzik's imagery, we conclude that Nāzik treats the natural forces, such as: the sea, the wind, the sun and the moon as gods, on some occasions, and as human beings on others. The wind and the river, and the sun are treated as if they were her lovers; the wind is a destroyer in Sawsanah ismuhā 'l-Quds [st. 3], and gentle and betrayer at the same time in La^{c}nat al-zaman [st. 7], the river is a lover in al-Nahr al-^{c}āshiq [st. 3 & 4]; and a god [st. 5 & 6] and a ghoul in al-Madīnah allatī gharaqat [st. 10]; the sun is treated as a god in Thawrah ^{c}alā 'l-shams [st. 3], and as an antagonist [st. 9].

These natural forces have relations with each other. They all suggest the power of Art; all are seen; all, except the moon and the nightingale, have both bad and good effects on her. The moon and the nightingale are treated differently; they both have good effects only. The moon is associated with dreams and sublimity in Da^{c}wah ilā 'l-ahlām (a call to the dreams) [st. 3]. It supplies her with spiritual and physical pleasures in Ughniyat layālī 'l-sayf [st. 4 & 5]. The nightingale shares her happy feelings in Fī dhikrā mawlidī [st. 4]. It does not share her sorrows in Ma'sāt al-hayāt [st. 42]; it is unaware of human sorrows in Fī 'l-rīf [st. 33 & 36]. In Keats's poetry, these natural elements have similarities and differences:

> "When it is considered cumulatively that, unlike the wind and sea, the bird is a living creature and therefore a conscious and purposeful singer, and that, again unlike the wind and sea, its song is naturally heard as musical, and that, unlike the other birds in Keats's poetry but like Apollo, it is never seen but has its presence attested by the effect of its song, the nightingale is readily conceived, as what in fact it seems to have become for Keats, a local manifestation of the god himself -- not merely a medium for his voice, but an earthly surrogate."(22)

COMMON LITERARY DEVICES IN NĀZIK'S AND KEATS'S POETRY:

Personification, synaesthesia and compound adjectives are common in Nāzik's and Keats's poetry.

(1) PERSONIFICATION:

Personification is the commonest figure in English poetry. It is dominant in Nāzik's and Keats's poetry. Pain in Nāzik's poem is personified as a boy, whereas in Keats's it is more often a girl, because Keats feels for pain what he would for a loved one.

In Thalāth marāthin li-ummī (three elegies for my mother) (1953) -- Ughniyah li-'l-huzn (a song for sorrow) [st. 1], Nāzik sees pain as a delicate young boy whose feelings are pure and white:

أفسحوا الدرب له، للقادم الصافي الشعور
للغلام المرهف السابح في بحر أريج،
ذي الجبين الأبيض السارق أسرار الثلوج

(Clear the way for him, for the one who comes, with pure feelings, / for the delicate boy swimming in a scented sea, / with a white forehead, thief of the secrets of the snows.)

In Khams aghānin li-'l-alam (five songs for pain) (1957), Nāzik addresses pain as a little child or a spoiled boy [st. 3]:

أليس في إمكاننا أن نغلب الألم؟

نرجئه إلى صباح قادم؟ أو أمسيه

نشغله؟ نقنعه بلعبة؟ بأغنيه؟

بقصة قديمة منسية النغم؟

* * *

ومن عساه يكون ذلك الألم؟

طفل صغير ناعم مستفهم العيون

.....

* * *

كيف ننسى الألم

كيف ننساه؟

من يضئ لنا

ليل ذكراه؟

سوف نشربه سوف نأكله

وسنقفو شرود خطاه

.....

(Can we not defeat pain, / postpone it to a coming morning, or an evening, / divert it, content it with a toy, with a song, / with an old story whose tune is forgotten? / * * * / Who might that pain be? / A little tender child with questioning eyes. / .... / * * * / How can we forget pain, / how can we forget it? / Who will illumine for us the night of its remembrance. / We shall drink it, we shall eat it, and we shall follow its erratic steps. / ...)

This is comparable to Keats's sorrow in Endymion [Book iv, l. 279-290], which is treated as a baby:

'Come then, sorrow!
Sweetest sorrow!
Like an own babe I nurse thee on my breast:
I thought to leave thee
And deceive thee,
But now of all the world I love thee best.

'There is not one,
No, no, not one
But thee to comfort a poor lonely maid:
Thou art her mother,
And her brother,
Her playmate, and her wooer in the shade.'

In lines 173-181, he treats pain as a woman:

'To sorrow,
I bade good-morrow,
And thought to leave her far away behind.
But cheerly, cheerly,
She loves me dearly;
She is so constant to me, and so kind:
I would deceive her
And so leave her,
But ah! she is so constant and so kind.

PAIN AS A GOD:

In the fifth part of Khams aghānin li-'l-alam [part 5, st. 2], pain is a God to Nāzik; she builds a temple for it, and she builds scented walls for the temple and covers its ground with oil, pure wine and hot tears to reveal her homage to pain:

نحن شيدنا لك المعبد جدرانا شذيه
ورششنا أرضه بالزيت والخمر النقيه
والدموع المحرقه

(We have built for you the temple with scented walls / and sprinkled its floor with oil, pure wine / and burning tears.)

In part 5, stanza 2, the ritual atmosphere is Babylonian:

نحن أشعلنا النيران من سعف النخيل
وأسانا وهشيم القمح في ليل طويل
بشفاه مطبقه

(We have kindled fires of palm-fronds, / of our grief and the chaff of wheat in a long night / with closed lips.)

In Nāzik's poetry, the image of the temple is concrete, although as a Muslim woman, she does not go to a temple to worship God.

This reminds us of Keats's temple, which is built in 'some untrodden region' of his mind, in Ode to Psyche [l. 50-1]:

> Yes, I will be thy priest, and build a fane
> In some untrodden region of my mind ....

and 'the temple of Delight' in Ode on Melancholy [l. 25-6]:

> Ay, in the very temple of Delight
> Veiled Melancholy has her sovran shrine ....

(2) SYNAESTHESIA:

Synaesthesia is a dominant literary device in Nāzik's and Keats's poetry. Nāzik presents the best samples of the fusion of multiple sensations. In the second stanza of Ughniyah li-shams al-shitā' (a song to the sun of winter) (1952), a third synaesthetic image is presented in the fusion of the sense of taste with the sense of smell:

ومن دفء عينيك من ضوء هذا الجبين السعيد
أريقي عصير البنفسج فوق الفضاء المديد
ومن لون هذي الجدائل رشي ازرقاق الأثير
وصبي البريق الملون فوق مرايا الغدير
ومن عطر هذا الضياء المذاب
أريقي على صفحات الضباب
ربيعا أخضر
يحيل البرودة الى دفء حب جديد

(And from the warmth of your eyes, from the light of this happy forehead / pour the juice of the violet over wide space, / and from the colour of these plaits, sprinkle the blueness of the ether, / and pour the coloured flash over the mirrors of the brook, / and from the perfume of this dissolved light, / pour a green spring on pages of the fog / a verdant spring / that will transform the coldness into the warmth of a new love.)

The olfactory sensation is represented in عطر (perfume); الضياء (the light) of the sun becomes a perfumed flower.

A second example of Nāzik's synaesthesia is a fusion of the sense of taste with that of sight in Uqhniyah li-shams al-shitā' [st. 4]:

دعيه يعانقك سكران من وهج هذا البريق
ويشرب يشرب هذا الضياء ولا يستفيق
يغيض عليه صناك الحنون

(Let it embrace you, intoxicated by the blazing of this flash, / and it will drink, drink this light and not become sober, / with your compassionate splendour pouring upon it.)

Light cannot be drunk, yet Nāzik's ecstatic feelings drink the light of the sun and never awake. The warmth of the light, to her, is equal to the warmth of wine.

In this stanza, Nāzik's style seems to originate in Keats's Endymion, in the passage where he portrays Endymion as feverishly declaring his passion to Diana in the second book, line 317-324):

Within my breast there lives a choking flame -
O let me cool't the zephyr-boughs among!

A homeward fever parches up my tongue -
O let me slake it at the running springs!
Upon my ear a noisy nothing rings -
O let me once more hear the linnet's note!
Before mine eyes thick films and shadows float -
O let me 'noint them with the heaven's light!

In Ode to Psyche [l. 10-14], Keats fuses the auditory, tactual, olfactory and visual sensations in one line:

In deepest grass, beneath the whispering roof
Of leaves and trembled blossoms, where there ran
A brooklet, scarce espied:
'Mid hushed, cool-rooted flowers, fragrant-eyed,
Blue, silver-white, and budded Tyrian,

(3) COMPOUND ADJECTIVES:

Nāzik and Keats use compound adjectives frequently. Nāzik's frequent use of compound adjectives, such as قاتم الجدران (dark-walled) and مبرق الغدران (flashing-streamed) as in Unshūdat al-riyāh (3) [st. 4], بارد الانداء (cold-moistured) as in Fī 'l-rīf of Ughniyah li-'l-insān (2) [st. 5], شاحب الوجه (pale-faced) as in Dhikrā mawlidī [st. 1], recalls Keats's use of compound adjectives such as 'dark-cluster'd' in Ode to Psyche [l. 54], 'cool-rooted flowers, fragrant-eyed' in [l. 13], and 'side-faced' in Ode on Indolence [l. 2].

From the preceding comparative examples, we conclude that Nāzik admired Keats's odes very much. She imitates the titles of the odes and fills her early poems with the contradictory themes that are used in these odes. She recalls frequently Keats's favourite imagery, most obviously the nightingale, which becomes al-Qumriyyah in her poetry. She also uses the same literary devices, such as personification, Synaesthesia and compound adjectives.

In the following volume, we will study Nāzik's mythology, comparing it to that of Keats, Shelley and Byron and Anatole France.

NOTES:

(1) Cuddon, J. A. A Dictionary of Literary Terms (Revised edition), p. 460-463.

(2) Jump, J. The Ode, p. 59.

(3) ʿAbdul-Ḥai, M. Tradition and English ...., p. 85.

(4) Ilyās, F. Qāmūs Ilyās al-ᶜasrī, p. 45.

(5) Wehr, H. A Dictionary of Modern Written Arabic (4th ed.), edited by Cowan, J. Milton, p. 1132.

(6) al-Malā'ikah, N. "al-Shiᶜr fī ḥayātī", al-Majallah al-ᶜArabiyyah li-'l-thaqāfah, vol. 4, March, 1983, pp. 188.

(7) ead. "al-Shiᶜr wa 'l-mawt", al-Ādāb, Beirut, vol. 7, July, 1952, p. 5-7.

(8) ibid., p. 6.

(9) ibid., p. 7.

(10) ead. "al-Shiᶜr fī ḥayātī", al-Majallah al-ᶜArabiyyah li-'l-thaqāfah, vol. 4, March, 1983, pp. 189.

(11) ʿAbdul-Ḥai, M. Tradition and English ...., p. 104-5.

(12) Shelley, P. B. A Defence of Poetry, p. 13.

(13) Evert, W. H. Aesthetic and Myth in the Poetry of Keats, p. 58.

(14) al-Qaysī, N. al-Ṭabīᶜah fī 'l-shiᶜr al-jāhilī, p. 200-4.

(15) Shelley, P. B. A Defence of Poetry, p. 41.

(16) al-Qaysī, N. al-Ṭabīᶜah fī 'l-shiᶜr al-jāhilī, p. 55-60.

(17) ʿAbdul-Hai, M. "A Bibliography of Arabic Translations of English and American Poetry (1830-1970)", Journal of Arabic Literature, vol. vii, 1976, p. 134.

(18) Raʾūf, J. Shīlī fī 'l-adab al-ᶜArabī fī Misr, p. 403-421.

(19) al-Malāʾikah, N. "An introduction to Shajarat al-qamar", Diwan (2), pp. 410-411.

(20) al-Malāʾikah, N. "al-Shiᶜr wa 'l-mawt", al-Ādāb, Beirut, vol. 7, July, 1952, p. 7.

(21) Bush, D. John Keats; his life and Writings, p. 57.

(22) Evert, W. H. Aesthetic and Myth in the Poetry of John Keats, pp. 61-2, quoting from H. W. Garrod. "The Nightingale in Poetry", The Profession of Poetry and other Lectures, pp. 136-137.